

Rights of Performance and for Mechanical Instruments reserved.

JOE WEBER

PRESENTS

A ROMANTIC COMIC OPERA



# HEARTS OF ERIN



Book and Lyrics by

HENRY BLOSSOM



MUSIC BY

VICTOR HERBERT

Price \$2.50 net.

M. WITMARK & SONS.

NEW YORK - CHICAGO - PHILADELPHIA  
SAN FRANCISCO - BOSTON  
LONDON.

Copyright MCMXVII by M. Witmark & Sons  
International Copyright Secured

*Victor Herbert*



JOE WEBER

Presents

A Romantic Comic Opera  
in Three Acts

# HEARTS OF ERIN

Book and Lyrics by  
HENRY BLOSSOM

Music by  
VICTOR HERBERT

Staged by FRED G. LATHAM

## CAST OF CHARACTERS

CAPTAIN BARRY O'DAY . . . . .	Vernon Stiles
SIR "REGGIE" STRIBLING . . . . .	Algernon Greig
DINNY DOYLE . . . . .	Scott Welsh
LANTY HACKETT . . . . .	Harry Crosby
"HUMPY" GROGAN . . . . .	John B. Cooke
SHAUN DHU . . . . .	Greek Evans
MICKEY O'BRIEN . . . . .	Joseph Dillon
COLONEL LESTER . . . . .	Edward Martindel
BIDDY FLYNN . . . . .	Josie Claflin
ROSIE FLYNN . . . . .	Louise Allen
LADY MAUDE ESTERBROOKE . . . . .	Olga Roller
EILEEN MULVANEY . . . . .	Grace Breen
MARIE Her maid . . . . .	Paullette Antoine
MYLES A footman . . . . .	Thomas Mann
PETER The Piper . . . . .	Francis X. Hennessy

Fishermen, Redcoats, Smugglers, Guests, Tenantry,  
Servants, etc, etc.

MUSICAL DIRECTOR . . . . .	Arthur Kautzenbach
GENERAL MANAGER . . . . .	W. H. Oviatt

## — Locale —

### ACT I

At the Sign of the Black Bull — Morning

### ACT II

Interior of the Castle — Afternoon

### ACT III

Gardens of the Castle — Evening



# Musical Programme

## Act I

OVERTURE . . . . .	7
1. OPENING . . . . .	15
2. FREE TRADE AND A MISTY MOON. . . . .	Shaun Dhu and Smuggler Chorus 18
3. MY LITTLE IRISH ROSE. . . . .	Rosie 23
4. ENTRANCE OF HUMPY GROGEN . . . . .	27
5. CUPID THE CUNNIN' PAUDEEN . . . . .	Barry O'Day 28
6. FINALE . . . . .	31

## Act II

7. OPENING CHORUS . . . . .	61
8. STARS AND ROSEBUDS <i>Duet</i> . . . . .	Eileen and Barry O'Day 69
9. EILEEN, ALANNA ASTHORE . . . . .	Barry O'Day 76
10. IF EVE HAD LEFT THE APPLE ON THE BOUGH. . . . .	Sir Reggie 79
11. ENSEMBLE, "WITHDRAW". . . . .	83
12. REVERIES . . . . .	Eileen and Girls 87
13. LIFE'S A GAME AT BEST. . . . .	Lady Maude and Colonel Lester 90
14. FINALE . . . . .	95

## Act III

15. OPENING CHORUS . . . . .	121
a.-Jig . . . . .	
b.-Song of Acolytes . . . . .	
c.-Serenade . . . . .	Dinny
d.-Song: IN ERIN'S ISLE . . . . .	Lady Maude and Ensemble
16. THINE ALONE <i>Duet</i> . . . . .	Eileen and Barry 140
17. THE IRISH HAVE A GREAT DAY TO-NIGHT . . . . .	Dinny and Male Chorus 144
18. WHEN IRELAND STANDS AMONG THE NATIONS OF THE WORLD . . . . .	Barry and Ensemble 152
19. FINALE ULTIMO . . . . .	157

IN THIS SCORE I HAVE NOT MADE USE OF ANY TRADITIONAL IRISH AIRS, BUT HAVE ENDEAVORED, TO THE BEST OF MY ABILITY, TO WRITE ALL "IRISH" NUMBERS IN THE CHARACTERISTIC SPIRIT OF THE MUSIC OF MY NATIVE COUNTRY—IRELAND.

VICTOR HERBERT.

## Overture

Allegro Vivo

VICTOR HERBERT

The musical score is written for piano and tympani. It consists of five systems of music. The first system begins with a piano introduction marked *ff ffz*. The second system continues the piano melody with a *ffz* marking. The third system features a piano melody marked *fp molto cresc.* and a tympani accompaniment. The fourth system shows a piano melody marked *f* and a tympani accompaniment. The fifth system includes a piano melody marked *fff* and a tympani solo marked *ff*. The score is in 2/4 time and the key signature has one sharp (F#).

*ff ffz*

*ffz*

*fp molto cresc.*

*f*

*fff*

Tympani Solo

*ff*

8

First system of a musical score in G major. The treble clef staff begins with a piano introduction marked *ffz* and a forte *ff* section. The bass clef staff provides harmonic support with chords and moving lines. The system contains four measures.

8

Second system of the musical score. It continues the melodic and harmonic development from the first system, featuring a piano introduction marked *ffz* and a forte *ff* section. The system contains five measures.

8

Third system of the musical score. The treble clef staff shows more complex melodic patterns, including a triplet. The bass clef staff continues with harmonic accompaniment. The system contains five measures.

8

Fourth system of the musical score. It features a piano introduction marked *ffz* and a forte *ff* section. The treble clef staff includes a triplet figure. The system contains four measures.

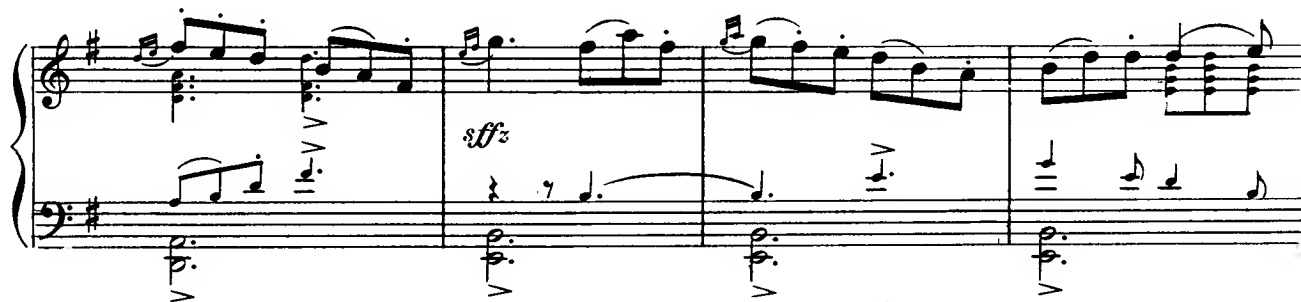
8

Fifth system of the musical score. The system concludes with a piano introduction marked *ffz* and a forte *ff* section. The treble clef staff features a melodic line with a triplet. The system contains four measures.





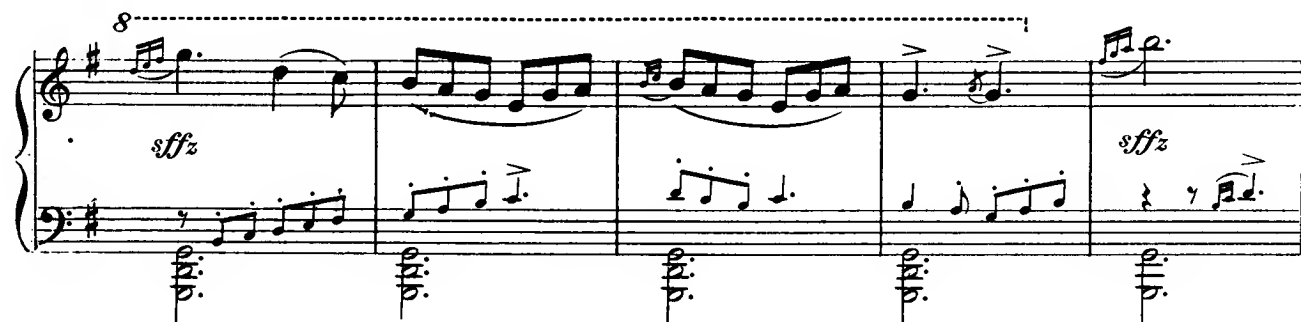
First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a bass line with eighth notes and rests. A *Brass* section is indicated in the fourth measure of the bass staff. The key signature has one sharp (F#).



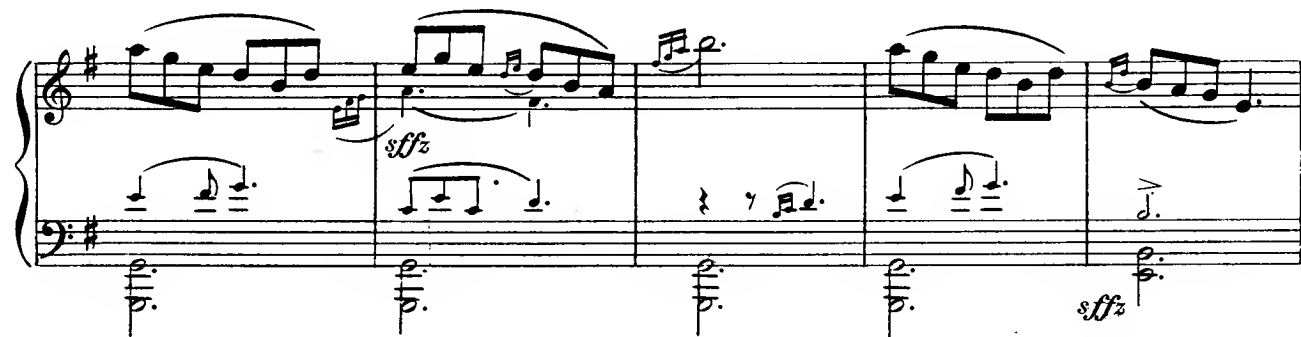
Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff includes a *sfz* (sforzando) marking in the second measure. The key signature has one sharp (F#).



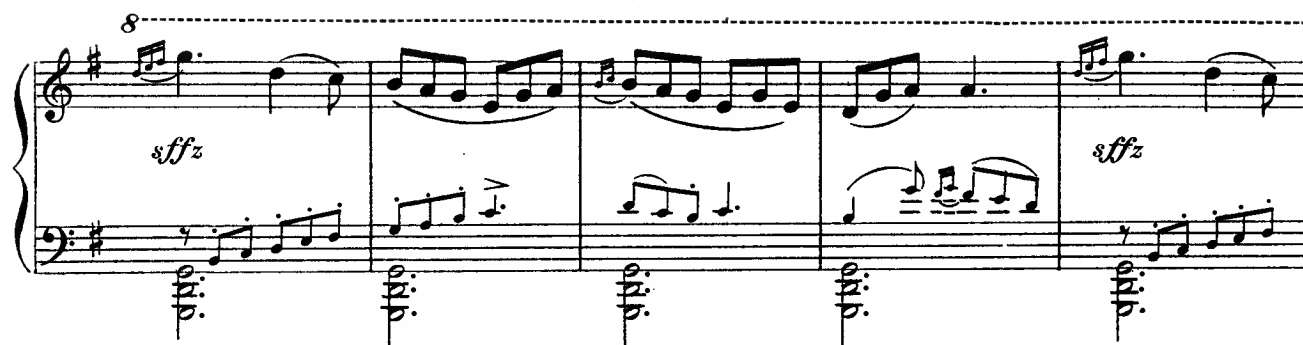
Third system of musical notation. The treble clef staff features a melodic line with a repeat sign (8) above the first measure. The bass clef staff contains a bass line with eighth notes. The key signature has one sharp (F#).



Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff includes a *sfz* marking in the first measure and a *p* (piano) marking in the fifth measure. The key signature has one sharp (F#).



Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff includes a *sfz* marking in the second measure and a *sfz* marking in the fifth measure. The key signature has one sharp (F#).



First system of musical notation. The treble staff begins with an 8-measure rest, followed by a melodic line in G major. The bass staff provides harmonic support with chords and moving lines. The dynamic marking *sffz* (sforzando fortissimo) appears in both staves.



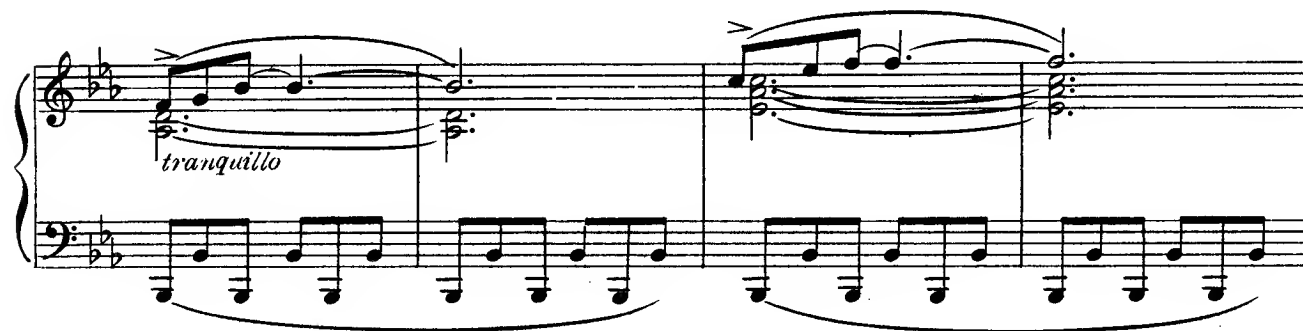
Second system of musical notation. The treble staff continues the melodic line with an 8-measure rest. The bass staff features a *ff* (fortissimo) dynamic marking. The system concludes with a double bar line.



Third system of musical notation. The treble staff contains chords and rests. The bass staff includes the markings *poco a poco* and *allargando*, indicating a gradual tempo change.



Fourth system of musical notation. The treble staff features a melodic line with a key signature change to B minor. The bass staff continues with harmonic accompaniment.



Fifth system of musical notation. The treble staff begins with a *tranquillo* marking and a melodic line. The bass staff provides a steady accompaniment. The system ends with a double bar line.

musical score for piano, measures 1-4. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo/mood is *poco a poco calando*. The right hand features a melodic line with a slur and a fermata over the final measure. The left hand plays a steady eighth-note accompaniment.

musical score for piano, measures 5-8. The tempo/mood changes to *Andante* (measure 5) and *Andante espressivo* (measure 6). The right hand has a melodic line with a slur and a fermata over measures 5-6. The left hand features a harp-like texture with a slur and a fermata over measures 5-6. The word "Harp" is written above the left hand in measure 5. The right hand has a triplet of eighth notes in measure 7. The left hand has a triplet of eighth notes in measure 7.

musical score for piano, measures 9-12. The right hand has a melodic line with a slur and a fermata over measures 9-10. The left hand has a triplet of eighth notes in measure 9. The right hand has a triplet of eighth notes in measure 11. The left hand has a triplet of eighth notes in measure 11.

musical score for piano, measures 13-16. The right hand has a melodic line with a slur and a fermata over measures 13-14. The left hand has a triplet of eighth notes in measure 13. The right hand has a triplet of eighth notes in measure 15. The left hand has a triplet of eighth notes in measure 15.

musical score for piano, measures 17-20. The right hand has a melodic line with a slur and a fermata over measures 17-18. The left hand has a triplet of eighth notes in measure 17. The right hand has a triplet of eighth notes in measure 19. The left hand has a triplet of eighth notes in measure 19. The dynamic marking *mf* is written above the right hand in measure 17. The dynamic marking *cresc.* is written above the right hand in measure 18.



First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and a fermata over the final measure of the treble staff.



Second system of musical notation, featuring a treble and bass staff. The tempo is marked *Allegro marziale*. The system includes a fermata over the final measure of the treble staff and a *ff* dynamic marking in the bass staff.



Third system of musical notation, featuring a treble and bass staff. The system includes a *sfz* dynamic marking in the bass staff.



Fourth system of musical notation, featuring a treble and bass staff. The system includes a *rit.* marking, a *ff* dynamic marking, a *sfz* dynamic marking, and an *allargando* marking.



Fifth system of musical notation, featuring a treble and bass staff. The tempo is marked *Allegro vivo*. The system includes a *f a tempo* marking in the bass staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *ff* (fortissimo). The right hand plays a series of eighth notes, while the left hand plays a series of quarter notes.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *fff* (fortississimo). The right hand plays a series of eighth notes, while the left hand plays a series of quarter notes. The system concludes with a double bar line and a key signature change to D major.

Tempo di Marcia

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *ff a tempo*. The right hand plays a series of eighth notes, while the left hand plays a series of quarter notes. The system concludes with a double bar line and a key signature change to D major.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *ff a tempo*. The right hand plays a series of eighth notes, while the left hand plays a series of quarter notes. The system concludes with a double bar line and a key signature change to D major.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *ff a tempo*. The right hand plays a series of eighth notes, while the left hand plays a series of quarter notes. The system concludes with a double bar line and a key signature change to D major.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 2/4 time. The right hand features chords with grace notes and slurs. The left hand plays a steady eighth-note accompaniment.

Second system of musical notation, measures 5-8. The right hand has dynamic markings *ff*, *sfz*, *sfz*, *sfz*, and *rit.*. The left hand continues with eighth notes and includes a slur in measure 7.

Third system of musical notation, measures 9-12. The tempo marking *Piu mosso* appears above the first measure. The right hand has a *ff* dynamic. The left hand continues with eighth notes.

Fourth system of musical notation, measures 13-16. The right hand features chords with grace notes. The left hand continues with eighth notes. The dynamic *sfz* is marked in measures 14, 15, and 16.

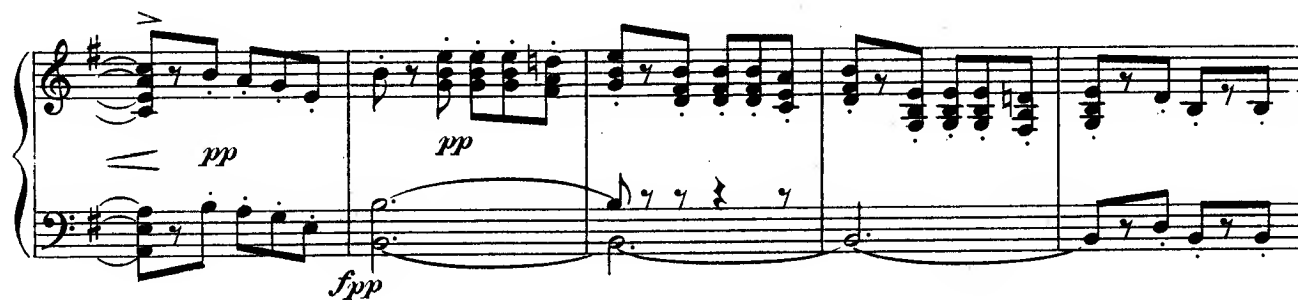
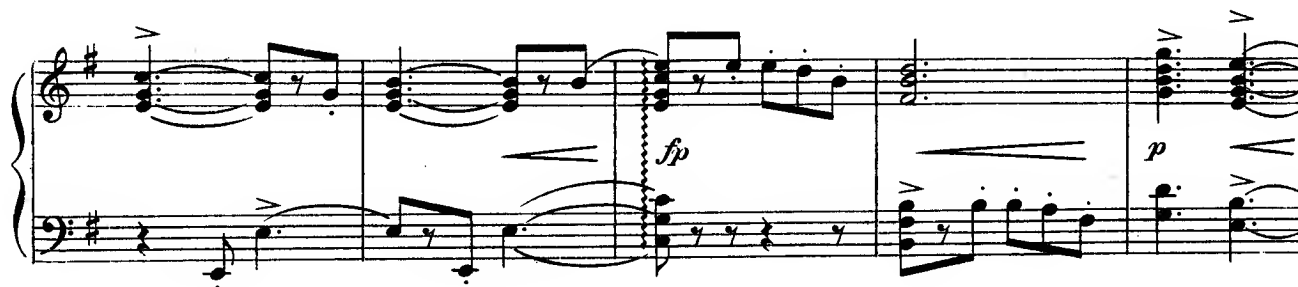
Fifth system of musical notation, measures 17-20. The tempo marking *allargando* appears above the first measure. The right hand has a *sfz* dynamic. The left hand continues with eighth notes. A first ending bracket with a repeat sign is shown above measures 17-19. The system concludes with a double bar line and repeat signs.

## Opening Act I

## No 1

Allegro molto moderato misterioso

The musical score is written for piano in G major (one sharp) and 6/8 time. It consists of four systems of music, each with a treble and bass staff joined by a brace. The tempo is marked 'Allegro molto moderato misterioso'. The first system begins with a *ppp* (pianissimo) dynamic marking. The music features a mix of eighth and sixteenth notes, often beamed together, and some measures with longer note values. The second system continues the melodic and harmonic development. The third system includes a crescendo hairpin and a *ppp* marking towards the end. The fourth system also features a *ppp* marking. The overall texture is light and atmospheric, consistent with the 'misterioso' tempo marking.



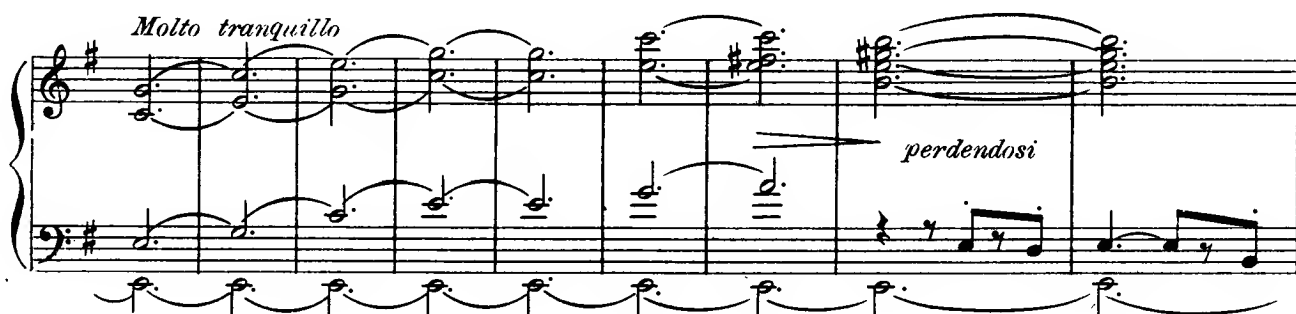




First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, accented with 'v'. The bass staff provides a harmonic accompaniment with eighth notes. A 'ppp' dynamic marking is present in the treble staff.



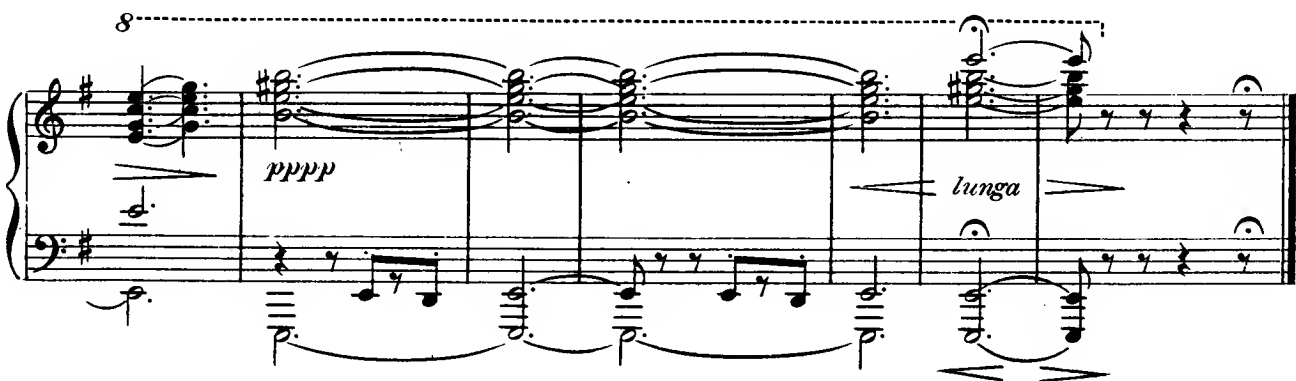
Second system of musical notation, continuing the melodic and harmonic development. The treble staff features a melodic line with eighth and sixteenth notes, and the bass staff provides a harmonic accompaniment with eighth notes.



Third system of musical notation, marked *Molto tranquillo*. The treble staff features a melodic line with eighth and sixteenth notes, and the bass staff provides a harmonic accompaniment with eighth notes. A 'perdendosi' dynamic marking is present in the treble staff.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff provides a harmonic accompaniment with eighth notes.



Fifth system of musical notation, marked *pppp* and *lunga*. The treble staff features a melodic line with eighth and sixteenth notes, and the bass staff provides a harmonic accompaniment with eighth notes. A 'lunga' dynamic marking is present in the treble staff.

# Free Trade And A Misty Moon

No 2

Shaun and Smuggler's Chorus

*Moderato e molto marcato* **SHAUN**

While ships may sail the sea! —

**TENORS** *f* **BASSES** *f* **CHORUS** While

While heav - en sends us a mist - y moon —

man of us — is — free — Sure,

If France and Spain have some-thing we can use,  
 why not take it as a gra-cious boon?

The first system of the musical score is in G major (one sharp). It consists of a vocal line (soprano and bass staves) and a piano accompaniment (treble and bass staves). The vocal line begins with a long note on 'If' followed by a series of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

So, free of tax or du - ty.  
 Faith, 'twould be un - gra - cious to re - fuse!  
 We\_

The second system continues the musical score. The vocal line has a rest for the first measure, then enters with the lyrics 'So, free of tax or du - ty.' followed by 'Faith, 'twould be un - gra - cious to re - fuse!' and 'We\_'. The piano accompaniment continues with similar rhythmic patterns, including some chords and moving lines in both hands.

## Allegro moderato

Then drink to the mist o'er the moon! \_\_\_\_\_

fetch a-shore our boot-y! to the mist!

\_\_\_\_\_ Och, here's the night that's black with rain, And wind and wave! The

Och, here's the night that's black with rain, And wind and wave! The

thick-er the bet-ter! For when the sun comes out a-gain There's none the wis-er at

thick-er the bet-ter! For when the sun comes out a-gain There's none the wis-er at

all! — On silks and bran-dy; on snuff and tay, 'Tis div-vil a pen-ny we

all! — On silks and bran-dy; on snuff and tay, 'Tis div-vil a pen-ny we

have to pay! Come then! "Caide, mil - le fail - te Fill up and we'll drink a -

have to pay! Come then! "Caide mil - le fail - te Fill up and we'll drink a -

roon! — Tra-loo! Tra-loo! — Free trade and a mist-y moon!" —

roon! — Tra - loo! — Tra - loo! — Free trade and a mist - y moon!" —

(Shouted) *sfz*

## No 3

## My Little Irish Rose

Moderato

Al - though I'm young and ver - y small,  
But though with "blar-ney" they are free!

*p* *a tempo*

I've no fear of men at all! I just laugh and tease and chaff, And  
They don't whis - per "mar - ry me!" Yet. I let them smile and get them

say "Aw, now - go on wid you!" They all try to steal a kiss,  
all to think they've won my heart! Some day, though, I'll chance to find,

*rit.*

But when that has gone a- miss, Each one cries and lies and sighs, "I—  
One who's of a dif- f'rent kind, One who'll say, "Now, name the day that

love you so, my I - rish Rose!" Ah  
you'll be mine, my I - rish Rose!"

*molto rit.* *a tempo*

Ros - ie! You're named for the flow'r that's just - ly famed for more of

*p*



sweet-ness and of love - li-ness Than an - y bud that blows! But,

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat major). The vocal line begins with a treble clef and contains the lyrics 'sweet-ness and of love - li-ness Than an - y bud that blows! But,'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

sure, there's a thorn in my heart when you are scorn - in' it! For

The second system continues the musical piece. The vocal line has the lyrics 'sure, there's a thorn in my heart when you are scorn - in' it! For'. The piano accompaniment continues with similar rhythmic patterns, including some triplet figures in the right hand.

*rit.* *pp* 'tis your love I'm dream - in' of, My lit - tle I - rish Rose! — *piu rit.* *D.C.*

The third system concludes the piece. The vocal line includes the lyrics ''tis your love I'm dream - in' of, My lit - tle I - rish Rose! —' and ends with a double bar line. The piano accompaniment also concludes with a double bar line. Performance markings include 'rit.' (ritardando), 'pp' (pianissimo), 'piu rit.' (piu ritardando), and 'D.C.' (Da Capo).

## DANCE

*Piu mosso*

First system of musical notation. The key signature is B-flat major (two flats). The time signature is 2/4. The tempo marking is *Piu mosso*. The dynamic marking is *p a tempo*. The system consists of a grand staff with a treble and bass clef. The melody in the treble clef is composed of eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. It continues the piece with similar rhythmic patterns. Dynamic markings include *sfz* (sforzando) and *f* (forte) in the right hand, and *fz* (forzando) in the left hand. The notation includes various articulations like slurs and accents.

Third system of musical notation. This system features more complex rhythmic figures, including triplets and sixteenth-note runs. The dynamic remains *f* (forte). The bass line continues with a steady accompaniment.

Fourth system of musical notation. It includes triplet markings over groups of notes in both hands. Dynamic markings include *fp* (forzando piano) and *fz* (forzando). The piece maintains its energetic character with rapid passages.

Fifth system of musical notation, the final system on this page. It concludes with a series of chords and melodic fragments. Dynamic markings include *sfz* (sforzando) in both hands. The notation ends with a final cadence.

## Entrance Of Humpy Grogan

No 4

Lento misterioso

The musical score is written for piano in G major (one sharp) and common time. It consists of four systems of staves. The tempo and mood are indicated as 'Lento misterioso'. The score includes various dynamic markings: *pp* (pianissimo), *sfz p* (sforzando piano), and *pp* (pianissimo). The first system shows the initial entry with a *pp* marking in the bass. The second system features a triplet in the right hand. The third system includes *sfz p* markings in both hands. The fourth system concludes the piece with a final *pp* marking. The notation includes treble and bass clefs, a key signature of one sharp, and common time signatures.

## No 5

## Cupid, The Cunnin' Paudeen

Barry

Moderato e molto rubato

BARRY

Of course ye have heard of the Ro-man saints Like A-  
Now, Cu-pid was up to all sorts of tricks, Be-cause

*p* *poco rit.* *a tempo*

pol-lo and Ven-us and Jun-o, — And Mars and Jove, And the  
he was that cun-nin', re-mem-ber! — He found it sport of the

*poco animato*

hea-then drove, Whose mo-rals were, ar-rah, well, you know! —  
rar-est sort When he could match May with De-cem-ber. —

*ten.*

Sure, but the cut-est of all of them Was the gun-nin' Pau-deen they called  
Prince he would mar-ry to peas-ant girl, And in - deed, the de-light of his

Tempo I

"Cu - pid!" When he shot his darts In - to ach - ing hearts, They  
life was To — play his jokes up - on hap - less folks Who

*pp* *animato* *rit.*

fell in love! — Some say he still is liv - in' — And is  
fell in love! — Yet it must be re - lat - ed — In re -

*p a tempo*

wait - ing for me — and you! — And if ev - er a chance he is  
 gard to this sly lit - tle elf — That though half of the world he has

*rit.*

giv - in', — He'll pierce all our hearts through and through. Whe - ther he lives or is  
 mat - ed, — He's nev - er been mar - ried him - self. — Doubt if you will that he's

*a tempo*

dead and gone There is on - ly one thing I am sure of: That soon or late, When we  
 liv - in' still, But there's one thing, at least, I am sure of: That soon or late, When we

*a tempo*

meet our fate, We fall in love! —  
 meet our fate, We fall in love!

*rit.*

## No 6

## Finale Act I

Cue: "Hanging as well"

Moderato

trem.

*p sempre cresc.*

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of chords and single notes, some with accents (>) and a tremolo (trem.) marking. The lower staff is in bass clef with the same key signature and time signature, containing a melodic line with eighth and sixteenth notes, some with accents.

The second system continues the musical piece. The upper staff shows a progression of chords and notes, with a dynamic marking of *sfz p* (sforzando piano) appearing. The lower staff continues the melodic line with various note values and rests.

The third system begins with a circled number 1 and the instruction "(Dinny enters with basket of eggs)". Below this is the tempo change "Più mosso". The upper staff features a series of triplets (marked with a '3' over the notes) and a dynamic marking of *p sempre cresc.* (piano sempre crescendo). The lower staff has a steady accompaniment of eighth notes.

The fourth system begins with a circled number 2 and the instruction "(smashes eggs on Grogan's head)". The upper staff continues with triplets and a dynamic marking of *p* (piano). The lower staff features a series of chords and notes, with a dynamic marking of *sfz* (sforzando) appearing.

Rose: Dinny, my eggs! Dinny: Take your eggs! etc. etc.

First system of music. The piano part consists of two staves with complex chords and arpeggios. The vocal part enters with the lyrics "Rose: Dinny, my eggs! Dinny: Take your eggs! etc. etc." The music is in a key with one sharp (F#) and a 6/8 time signature. Dynamics include *sfz* (sforzando) and *sfz* (sforzando).

③

**Allegro Agitato** (Shouts are heard off stage)

Second system of music, marked **Allegro Agitato**. The piano part features a driving, rhythmic accompaniment. The music is in a key with two flats (Bb, Eb) and a 6/8 time signature. Dynamics include *p* (piano) and *cresc.* (crescendo).

④

**Più mosso**

Third system of music, marked **Più mosso**. The piano part continues with a rhythmic accompaniment. The music is in a key with two flats (Bb, Eb) and a 6/8 time signature. Dynamics include *f* (forte).

Fourth system of music. The piano part continues with a rhythmic accompaniment. The music is in a key with two flats (Bb, Eb) and a 6/8 time signature.

Fifth system of music. The piano part continues with a rhythmic accompaniment. The music is in a key with two flats (Bb, Eb) and a 6/8 time signature. Dynamics include *sfz* (sforzando).

Sixth system of music, ending with first and second endings. The piano part continues with a rhythmic accompaniment. The music is in a key with two flats (Bb, Eb) and a 6/8 time signature. Dynamics include *sfz* (sforzando).



## Entrance of Lady Maude etc.etc.

5 8

*ff* *sffz* *sffz* *sffz*

8

*ff* *sffz* *sffz* *sffz*

MAUDE

This is most out-ra-geous! Is there no one here!

6 Allegro Moderato

*f* *sffz* *sffz* *sffz* *a tempo*

M. Sees Barry and stops in sudden amazement

BARRY *poco rall* (offers his hand) *a tempo*

Your La-dy-ship! Per-mit me!

*sffz* *fp* *poco rall* *a tempo*

M. You! In Ire-land?

B. *a tempo* Yes, you know

*Meno poco rit.*

*f sf a tempo*

(7)

M. MARIE (up stage)  
calling: "Oh, Mademoi-  
selle, she faint!"

B. why!

*f sfz fp trem.*

M. (Maude to Barry excitedly)  
*f Agitato*  
My niece, Ei-leen! Barry starts up stage

*(trem.) sfz*

(8)

*declamato*

*più rit. molto rit. pp*

⑨ Andante espressivo

(Harp)

B. *pp* BARRY

How won - drous!

B. How sweet and Oh! so fair!

CHORUS

See

⑩

*mf*

there! Oh look! She's

in his arms so safe, safe from a

larms! A charming pair. charming pair.

*p* *p* *8va* *8* *loco* *rit* *8va* *rit* *p*

(Entrance of Sir Reggie)

## ⑪ Allegretto Moderato

*loco*  
*f ruvidamente*  
*sffz*  
*sffz*

*tr*  
*sffz*  
*tr*  
*f*

*sffz*  
*sffz*  
*sf*

*8va...*  
*sffz*  
*sffz*

*loco*  
 ⑬  
*sffz*  
*sffz*  
*sffz*  
*sffz*  
*sffz*  
*sffz*  
*dim*

(Sir Reggie enters the House)

*poco rall*

Tempo giusto

A Woman (to Barry)

Musical score for A Woman (to Barry). The system includes a vocal line and a piano accompaniment. The tempo is marked "Tempo giusto". The key signature has one flat (B-flat). The vocal line begins with a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The lyrics "And who are you that's so" are written under the vocal line. The piano part includes dynamic markings *f* and *sfz*.

Musical score for A Man. The system includes a vocal line and a piano accompaniment. The tempo is marked "Tempo giusto". The key signature has one flat (B-flat). The vocal line begins with a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The lyrics "bold with your tongue?" and "And so free with your stick?" are written under the vocal line. The piano part includes dynamic markings *sfz* and *ff*. The vocal line includes the instruction "(A Man)" and "1st Tenor".

Musical score for B. and D. The system includes two vocal lines, B. and D., and a piano accompaniment. The tempo is marked "Tempo giusto". The key signature has one flat (B-flat). The vocal line B. begins with a triplet of eighth notes. The vocal line D. begins with a triplet of eighth notes. The lyrics "with pleasure!" and "Wait a" are written under the vocal lines. The piano part includes dynamic markings *ff* and *sfz*.

Musical score for CHORUS. The system includes a vocal line and a piano accompaniment. The tempo is marked "Tempo giusto". The key signature has one flat (B-flat). The vocal line begins with a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The lyrics "Yes, tell us, tell us." are written under the vocal line. The piano part includes dynamic markings *ff* and *f*.

(Taking the stage)

B. 

D.   
mo-ment, Sir! Oh hold your prate!

  
Yes, let him speak!

  
*f* *sfz* *fp*

B.   
My friends! I'll tell you all! — I'm Bar-ry O' Day! —

  
Well! Well! O' Day! He's Bar-ry O'

  
*f* *fp* *f*

B

*f* *f*

Day!

I'm back here to work for the

*f* *ff*

B

cause! Are you

16

*ff* *ff*

*ff* *ff*



with me? It looks

*ff* Yes, we are!

nev-er so bright That's the spir-it I love — for the

To a man we will fight.

(shouted)

*mf cresc.* *mp cresc.*

B

time is at hand!

*molto rit.*

*ff* *ffz* *attacca*

O'D

**Allegro Marziale**

(17) Glad tri - um - phant hour! May the ty - rant's pow'r

*mf*

O'D

Now and for - ev - er - more be brok - - en! Hearts in sor - row tried,

O'D

*rit.* *a tempo*

Beat with lo - yal pride, Mind our slo - gan "E - rin Slan - tho - gal Go Bragh!"

*rit.* *a tempo*

May \_\_\_\_\_

*ff* Glad tri - um-phant hour! May the ty - rant's pow'r

(18) *ff*

\_\_\_\_\_ the ty-rant's pow'r be brok - en \_\_\_\_\_

now and for-ev-er - more be brok - en Hearts in sor-row tried!

*sffz* *sffz*

O'D

*allargando*

Mind our slo-gan "E - rin Slan-tho - gal Go

*rit.*

Beat with lo-yal pride! Mind our slo-gan "E - rin Slan-tho - gal Go

*a tempo*

*allargando*

*8va*

*rit*

*f*

*ff*

*a tempo*

*allargando*

O'D

*mf*

Bragh!" — So friends! Proudly we stand Un-daun-ted still!

Bragh!" —

*sfx*

*sfx*

*mf*

(19)

O'D

Glad to fight for our land Through good or ill! Come! The time is now at hand.

To a man

*fp*

*allargando*

Glad - ly for our na - tive land! For the right, We'll brave - ly fight 'Gainst

we'll fight!

*fp*

*rit.* *a tempo ff tutta forza*

O.D. a - lien laws for Free-dom's cause! Ah! Glad tri - um-phant hour!

*ff tutta forza*

Glad tri - um-phant hour!

*ff tutta forza*

(20) *rit.* *a tempo ff tutta forza*

May the ty-rant's pow'r Now and for-ev-er - more be brok - - en!

May the ty-rant's pow'r Now and for-ev-er - more be brok - - en!

*ff* *ff*

*allargando*

Hearts in sor-row tried! Beat with lo-yal pride, Mind our

Hearts in sor-row tried! Beat with lo-yal pride, Mind our

*allargando* *f* *ff* *8va*

*a tempo* *rit.* *a tempo*

slo-gan "E - rin Slan - tho - gal Go Bragh!"

slo-gan "E - rin Slan - tho - gal Go Bragh!"

*a tempo* *rit.* *a tempo* *ff* *ffz*

(Shaun Dhu rushes on)

**Moderato** spoken: Whist! Grogan!

(21)

*pp rit*

(Basses trem.)

*a tempo*

*pp rit*

*p sfz*

(29) *Meno*

*p.*

*p.*

*ppp*

*attacca*

Cue in style (Woman rushes on and shouts: "The Red coats!")

**Allegro**

(23)

*f*

*sfz p*

*gva...*

Omnes: What!



A woman: The Red coats! They're surrounding the place!

8.....  
 3  
 2 3 *sfz* *sfz p* (24) Snare Dr. (off stage)  
 Tempo di Marcia (Moderato)

(Dialogue during this march)  
 8va.....  
*pp* (25) *poco a poco cresc*

8.....

8.....

8..... 1 2 3  
*f*

(26) *cresc.* *f*

*ff* *ff* *sfz*

*ff* *ffz* *ffz a tempo*

*Meno* *f* *b* *BIDDY*

COL. What means this rab-ble? Noth-ing, Colo-nel dear! "Her -

(27) *Meno* *sffz* *p*

B self is call-ing on us, La - dy Es-ta-brooke!"

*sffz* *p*

Colonel (bowing) *poco rit* *a tempo* MAUDE

COL. Your La-dy-ship! I'm Colo-nel Les-ter! at your ser-vice! Colo-nel

(28) *poco rit* *a tempo* *p* *a tempo*

Col.(bows to Eileen) Col.(to Maude)

M Les-ter! This is Miss Mul - van - y! Have these va-ga-bonds an-noyed you?

*p* *sffz* *fp*

*poco animando* MAUDE

M Oh no! They're all my friends! —

We are! We

(29) *f poco animando* *sfs* *f* *sfs*

*senza tempo* (to Barry)

M But we must now be go-ing! Come James!

are! We are!

*ff* *ff* *senza tempo*

(Sir Reggie enters from the house)

(stopping Barry)

Sir Reggie (spoken) "I am Sir  
Reginald Stribling of-

Col. (spoken) Who's this? etc. etc.

One mo-ment please! I've an ar-rest to make!

Ar-rest!

Ar-rest!

(30)

*sfz a tempo**p**f**sfz**sfz*

Tymp. tr.

MAUDE *Meno*

And my

London"

(The crowd jeers)

(31)

*Animato**sfz**sfz**sfz**sfz**sfz poco accel**sfz**sfz*

*a tempo* MAUDE

M. guest! Not now, Sir Reggie please!

COL. Col. Sir Reggie Col. (looking Barry over)

In-deed! And I must make com-plaint! This is your

32 *p a tempo* *fp* *p*

M. Yes!

COL. BARRY *poco rit* *a tempo* Col. (sweetly)

ser-vant? My La-dy's most o-be-dient ser-vant! Then I will

*poco rit* *p a tempo* *p*

M Thanks! Let's be off!

COL. not de-tain your La-dy-ship!

(33)

*scherzando*

M *f* Good-day! ——— You'll find a wel-come at my cas-tle an-y time!

COL.

*f* *a tempo* *sfz* *8va.* *fp* *sfz* *loco* *f*

COL.

*f*

Your La - dy-ship, al - low me!

*sfz* *sfz* *sfz* *sfz* *sfz*

*mf scherzando*

*pp* Ha! ha! ha! Ha! ha! ha! Ha! ha! ha!

*poco più mosso* Ha! ha! ha! ha! ha!

*fp* *pp*

Ha! ha! ha! Ha! ha! Ha! ha! ha!

Ha! ha! Ha! ha! ha! ha!

*fp*



CHORUS

Ha! ha! ha! ha! ha! ha! ha! ha! ha!

ha! ha! ha! ha! ha! ha!

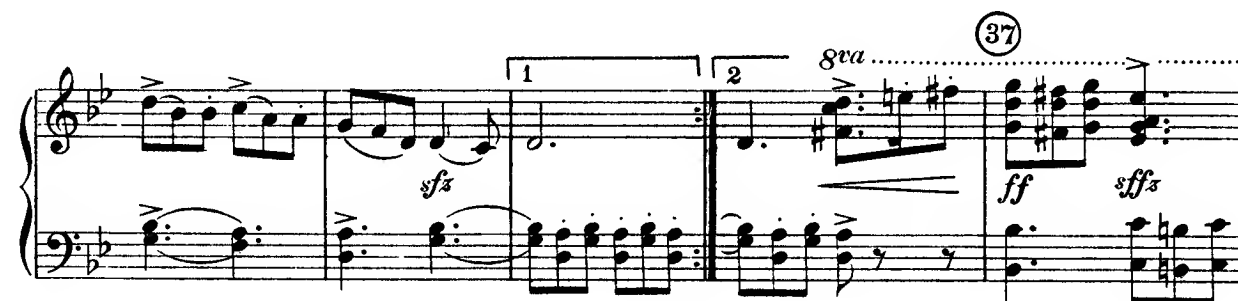
*molto cresc. e accel.*

*sfz*

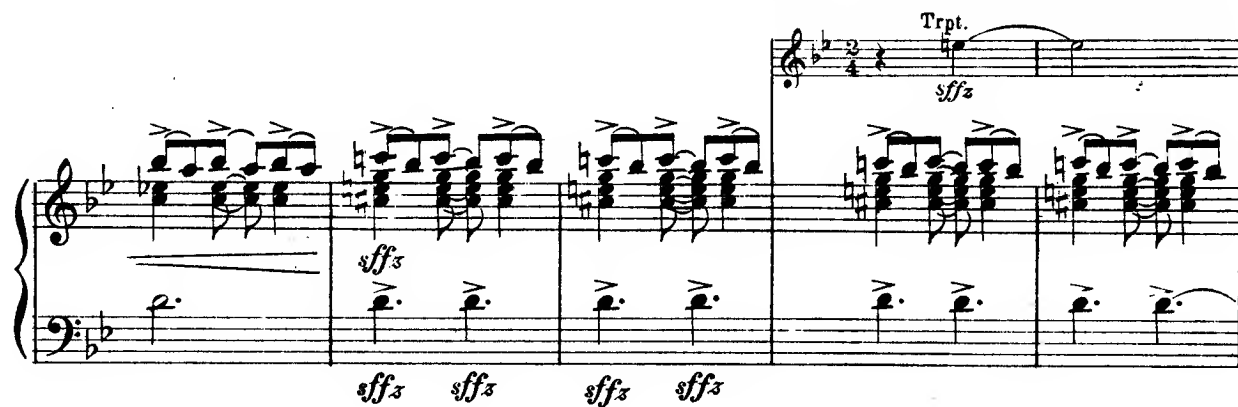
Tymp.

36 Allegro Agitato. (Principals start off in jaunting car)

*f cresc.*



Shaun draws his knife and stabs Grogan



(Grogan falls)

*ff* *8va* *sfz* *Listesso tempo* *loco*

*cresc. possibil* *fff*

40

(Shaun runs up stage)

*ff ed agitato*

(pushing every one aside)

41

*ff sempre*

*ff*

42

He jumps to overhanging limb of a tree. (Col shouts: "Take him dead or alive")

*a tempo* *sempre*

*3*

43

(He swings himself down out of sight) (A few shots are heard off stage)

*sfz animato* *ff* *Tymp.* *poco allargando*

## PRINCIPALS and CHORUS

*ff* **Tempo I**

Hearts in sor-row tried. Beat with lo-yal pride. Mind our

*ff*

**Tempo I**

(44) *ff molto forza*

*sffz*

*allargando*

slo-gan, "E-rin Slan-tho-gal Go Bragh!"

*allargando*

(45) *poco più mosso*

*allargando* *a tempo*

*sffz sffz sffz sffz sffz sffz sffz sffz*

*fff*

*sffz*

END of ACT I

## Opening Act II

No 7

*Allegro moderato*

*f*

*fp cresc. molto*

*mf*

*ff*

*ff* (Curtain)

*loco.*

1st SOPRANO

Come, Tom! Tune your fid - dle, We'll

2nd SOPRANO

*Poco Meno*

*fff* *fp*

have a mer - ry "Come - all - ye!" Start a "Com - e - ther!" While

we are to - geth - er! Now you be - gin and we'll sing with you!

The musical score is written for three parts: 1st Soprano, 2nd Soprano, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The piano part includes dynamic markings of *fff* (fortississimo) and *fp* (fortissimo piano). The lyrics are: "Come, Tom! Tune your fid - dle, We'll have a mer - ry 'Come - all - ye!' Start a 'Com - e - ther!' While we are to - geth - er! Now you be - gin and we'll sing with you!". The piano part features a series of chords in the left hand, with a melodic line in the right hand. The lyrics are written below the vocal staves.

1st SOP.  
Mick-ey Ma-guire met Ka - tie Cal - la - han, As she came through the

2nd SOP.  
Come, Tom! Tune your fid - dle! We'll have a mer - ry "Come -

turn - stile; "Give us a pogue, then! Ye sly lit - tle rogue, then!" Says

all - ye!" Start a "Com - e - ther!" While we are to - geth - er! Now

Mick, and quick - ly he kissed her twice! "Good

you be - gin and we'll sing with you! Mick - ey Ma - guire met

TENORS

Come, Tom!

day!" Mick was off on his way!

Ka - tie Cal - la - han, As she came through the turn - - stile!

Tune your fid - dle! We'll have a mer - ry "Come - all - - ye!"

Men are so! Kiss and go! What care they for the

"Give us a pogue, then! Ye sly lit - tle rogue, then!" Says Mick, and quick - ly he

Start a "Com - e - ther!" While we are to - geth - er! Now you be - gin and we'll

heart that is break - in'? So come, Tom! Tune your fid - dle! We'll

kissed her twice! "Good day!"

sing with you! Mick - ey Ma - guire met Ka - tie Cal - la - han,



have a mer - ry "Come all — ye"! Start a "com - e - ther!" While  
 Mick was off on his way! Men are so!  
 As she came through the turn — stile! "Give us a pogue, then! Ye

we are to - geth - er! Now you be - gin and we'll sing with you!  
 Kiss and go! What care they for the heart that is break - in'? So  
 sly lit - tle rogue, then!" Says Mick, and quick - ly he kissed her twice!

Mick - ey Ma - guire met Ka - tie Cal - la - han, As she came through the  
 Come, Tom! Tune your fid - dle! We'll have a mer - ry "Come -  
 "Good day"! Mick was

turn - stile! "Give us a pogue, then! Ye sly lit-tle rogue, then!" Says Mick, and quickly he  
all - ye"! Start a "come-ther"! While we are to-geth - er! Now you be-gin and we'll  
off on his way! Men are so! Kiss and go! What care they for the

kissed her twice! "Good day"! Mick was  
sing with you! Mickey Maguire met Ka - tie Cal-la-han, As she came thro' the  
heart that is breakin'? So come, Tom! Tune your fid-dle! We'll have a mer - ry "Come-

off on his way! Men are so! Kiss and go! What care they for the  
turn - stile! "Give us a pogue, then! Ye sly lit-tle rogue, then!" Says Mick, and quickly he  
all - ye"! Start a "com-e-ther"! While we are to-geth - er! Now you be-gin and we'll

heart that is break-in'? So, Come, Tom! Tune your fid - dle! We'll  
kissed her twice! Good day"! sing with you! Mick - ey Ma - guire met Ka - tie Cal - la - han,

have a mer - ry "Come all ye"! Start a com - e - ther! While  
Mick was off on his way! Men are so!  
As she came thro' the turn - stile! Give us a pogue, then! Ye

we are to - geth - er! Now you be - gin and we'll sing with you!  
Kiss and go! What care they for the heart that is break-in'? So,  
sly lit - tle rogue, then! Says Mick, And quick - ly he kissed her twice!

*pppp*

No 8

69  
Stars And Rosebuds

DUET

Eileen and Barry

*Allegretto moderato*

Eileen and Barry (off stage)  
(She tries the accompaniment on the Harp)

*f* (Harp)

*p poco rit.*

EILEEN

In the days of old ro-mance a min - strel

*p a tempo*

*p*

gay — Loved a la - dy

*poco rit.*

*piu rit.*

*a tempo*

fair, Proud be-yond com - pare! — (Spoken Leave me alone!)

*poco rit.*

(She starts again)

*a tempo*

In the days of old ro-mance a min - strel

*p a tempo*

*p*

This system contains the first four measures of the piece. The vocal line begins with a whole rest, followed by a melody starting on a half note. The piano accompaniment features a continuous eighth-note pattern in the right hand and a bass line in the left hand. A piano (*p*) dynamic marking is present in the second measure of the piano part.

gay Loved a la - dy fair, Proud be-yond com -

This system contains measures 5 through 8. The vocal line continues the melody with a half note and a quarter note. The piano accompaniment maintains the eighth-note pattern. The system concludes with a comma in the vocal line and a dash in the piano line.

pare! And be-neath her win - dow he would sing this

This system contains measures 9 through 12. The vocal line includes a half note and a quarter note. The piano accompaniment continues with the same rhythmic pattern. The system ends with a period in the vocal line.

lay, While the moon and stars were twink-ling bright - -

*p*

This system contains measures 13 through 16. The vocal line features a half note and a quarter note. The piano accompaniment continues the eighth-note pattern. The system concludes with a dash in the vocal line and a final chord in the piano part.

ly. ———

*f* *poco rit.*

Moderato espressivo  
EILEEN

Moon - beams, Star - gleams,

*a tempo*

*poco rit. sfz p lusigando*

(Very short pause)

cold and so dis - tant are! Pray, love,

BARRY (off stage) (imitating her)

Cold and so dis - tant!

say, love, are you not cold - er far!

Are you not cold - er?

Dear love, dream of one who a - dores you!

Dream-ing a - lone, You're mine own! —

**BARRY**

Mad - ly a - dores you! Dream-ing a - lone, All mine own,



*f* *poco rit.* *a tempo*

Hap-py hours — of en - tranc - ing il - lu - sion! If you, love,

*f* *poco rit.* *a tempo*

Hap-py hours of en - tranc - ing il - lu - sion!

knew, love, How I my vi - gil keep,

My lone - ly vi - gil!

EILEEN

Would you, Could you still in ob - li - vion

sleep? Soft ly then, she

Still in ob - li - vion,—

threw from her case - ment, *f* Rose - buds!

High lat-ticed case - ment!

*cresc.* *f*

*poco rit.* *p* Those buds Whose crim-son hearts are per-fumed tok-ens of bliss.\_\_\_\_\_

Whose hearts are per-fumed tok-ens of bliss.\_\_\_\_\_

*p poco rit.*

Moon - beams! Star - gleams! Si - lent you shone a -

bove — But rose - buds, those buds, they told him he had  
Shin-ing so si - lent,

*Poco piu Allegro*  
won — her love! —  
He had won her love! —

*Poco piu Allegro*

## Eileen!

(Alanna, Astore)

No 9

Moderato

The first system of the musical score for 'Eileen!' features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics 'I'm in love! I'm in love with a'. The piano accompaniment consists of two staves. The right hand starts with a half note G4, followed by a half note F#4, and then a half note E4. The left hand starts with a half note G3, followed by a half note F#3, and then a half note E3. The tempo is marked 'Moderato'. The key signature has two flats (Bb and Eb). The time signature is 3/4.

I'm in love! I'm in love with a

*poco agitato* *poco rit.*

*p* *pp*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics 'slip of a girl! And if I should be mer-ry or sad, I don't know! For my'. The piano accompaniment continues with the same melodic and harmonic patterns. The tempo markings '*poco rit.*' and '*a tempo*' are present above the vocal line and below the piano accompaniment. The key signature and time signature remain the same.

slip of a girl! And if I should be mer-ry or sad, I don't know! For my

*poco rit.* *a tempo*

*poco rit.* *a tempo*

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line has the lyrics 'heart is a - fire and my head is a - whirl! Yet I'm suf - frin' for her so I'm'. The piano accompaniment continues with the same melodic and harmonic patterns. The tempo markings '*poco rit.*' and '*a tempo*' are present above the vocal line and below the piano accompaniment. The key signature and time signature remain the same.

heart is a - fire and my head is a - whirl! Yet I'm suf - frin' for her so I'm

*poco rit.* *a tempo*

*poco rit.* *a tempo* *rit.* *a tempo*

glad that 'tis so! For her hair is that black and her eyes are that blue! She's the

*poco rit.* *a tempo* *rit.* *a tempo*

*rit.* *a tempo*

form of some proud lit-tle queen! 'Tis that neat! While her cheeks are like ros-es new

*rit.* *a tempo*

*rit.* *a tempo* *rit.*

kiss'd by the dew! And the name of the dar-lin's Ei-leen! Sure, that's sweet!

*rit.* *a tempo* *rit.*

## REFRAIN

Ei - - leen! But my heart you have cap-tured! 'Tis you that I love!

*poco rit.* *a tempo*

You I a - dore! My soul with your charm is en - rapt-ured, Oh!

*poco rit.*

*rit.* *a tempo*

love-ly Ei - leen, — A - lan - na, A - store! —

*rit.* *a tempo* *espress*

*rit.*

'Tis you that I love! You I a - dore, My soul with your

charm is en - rapt-ured! Oh, love-ly Ei - leen! A - lan-na, A - store! —

*allargando*

# If Eve Had Left The Apple On The Bough

Nº 10 (Sir Reggie)

Moderato

(Spoken)

This world is full of trou - ble, That's a  
So much that now is ris - que or con -

*p poco accel.* *pp a tempo*

pla - ti - tude, I know, Which is fright - ful - ly fam - i - liar, but I  
sid - ered "in - fra dig," Would - n't trou - ble us if Eve had plucked a

men - tion it to show That we have to thank the wom - an for we're  
lem - on or a fig. It is rath - er an - cient his - tor - y, and,

The musical score is written for voice and piano. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The tempo is marked 'Moderato'. The score is divided into three systems. The first system includes a vocal line and a piano accompaniment. The piano part begins with a piano (p) dynamic and a 'poco accel.' (slightly accelerate) instruction, followed by a 'pp a tempo' (pianissimo at tempo) instruction. The vocal line is marked '(Spoken)' and contains the lyrics: 'This world is full of trou - ble, That's a / So much that now is ris - que or con -'. The second system continues the piano accompaniment and the vocal line with the lyrics: 'pla - ti - tude, I know, Which is fright - ful - ly fam - i - liar, but I / sid - ered "in - fra dig," Would - n't trou - ble us if Eve had plucked a'. The third system continues the piano accompaniment and the vocal line with the lyrics: 'men - tion it to show That we have to thank the wom - an for we're / lem - on or a fig. It is rath - er an - cient his - tor - y, and,'. The piano accompaniment features a mix of eighth and sixteenth notes, with some chords and arpeggios. The vocal line is primarily eighth notes and rests, with a spoken style.

giv - en to be - lieve That we'd all be bright and mer - ry now, If  
yet as you may note, That un - pleas - ant "A - dam's ap - ple" sticks In

it were not for Eve! For in the world's be - gin - ning There was  
ev - 'ry fel - low's throat! And the mem - o - ry of what is Still with -

neith - er grief nor sin - ning! Ev - 'ry - thing was sim - ply rip - pin'  
in our e - pig - lot - tis, Stif - les ev - 'ry good in - ten - tion!

*poco animato*

REFRAIN

Till the wom - an plucked the pip - pin! For if  
That is why a - - gain I men - tion: That if

*pp*



## Poco meno

Eve had - n't wan - dered in the or - chard; Had - n't  
 Eve had - n't wan - dered in the or - chard, This

*a tempo*

found the ap - ple hang - ing on the tree; Had - n't  
 life would not be such a fear - ful bore! There would

learned the se - cret hid - den Of that bit of fruit for - bid - den, Oh, how  
 be no jail for deb - tors, Trades - man would re - spect their bet - ters! And we

*pp*

ve - ry plea - sant ev - 'ry - thing would be! If  
 should - n't care a cap - per what we wore! There'd

A - dam had - n't let the wom - an tempt him, We  
be no styles to vex our pret - ty wom - en, Through the

should - n't have to mar - ry them, as now! We could  
wood - land they might wan - der gay and free! Or a -

*poco rit.*  
fon - dle them and love them, But with - out the both - er of them, If  
mid' the fields of clo - ver They might turn a new leaf ov - er, If

*poco rit.*

*poco rit.*  
Eve had left the ap - ple on the bough! D.S.  
Eve had left the ap - ple on the tree. D.S.

*poco rit.* *ffz*

## Ensemble

Nº 11

Allegro moderato

*pp*

*f* *cresc.*

*ffz*

ff *tr...* ff *dim. molto*

This system contains the first four measures of the piece. The key signature is two sharps (F# and C#), and the time signature is 3/4. The first measure features a forte (*ff*) piano introduction with a trill in the right hand. The second measure continues with a trill and a fermata. The third measure has a forte (*ff*) piano introduction. The fourth measure concludes with a forte (*ff*) piano introduction and a *dim. molto* marking.

## Moderato grazioso

*mp*

This system contains measures 5 through 8. The tempo and mood are marked *Moderato grazioso*. The first measure begins with a mezzo-piano (*mp*) piano introduction. The subsequent measures continue the melodic and harmonic development.

This system contains measures 9 through 12. The music continues with a steady flow of eighth and sixteenth notes in both hands.

This system contains measures 13 through 16. The melodic line in the right hand becomes more active, featuring slurs and accents.

*fp* *lunga* *fp*  
(Eileen is carried in)

This system contains measures 17 through 20. The first measure is marked *fp* (fortissimo). The second measure is marked *lunga* (long). The third measure is marked *fp* (fortissimo). The fourth measure is marked *fp* (fortissimo). The text "(Eileen is carried in)" is written below the third measure.

## SOPRANI

Moderato *Tempo giusto*

CHORUS

*p*

With - draw! —

*p*

Soon she will re-vive we know.

*mf*

Let's hope so!

Well she soon will be! —

Let's pray so

*sempre dim*

Bet-ter we should go!

With - draw! —

fer-vent-ly! —

*dim.*

'Tis not the time to call! —

The first system of the musical score, measures 1-3. It features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "'Tis not the time to call! —". The piano accompaniment is in bass clef, with a key signature of two sharps. The piano part includes eighth and sixteenth notes, with a triplet of eighth notes in measure 3.

Mean - while we'll say: — Good - day! —

The second system of the musical score, measures 4-6. The vocal line continues with the lyrics "Mean - while we'll say: — Good - day! —". The piano accompaniment features a complex rhythmic pattern with many triplets of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

Good - day!

Good - day!

Good - day!

*ppp*

The third system of the musical score, measures 7-9. The vocal line has the lyrics "Good - day!". The piano accompaniment continues with the same complex rhythmic pattern, ending with a *ppp* (pianissimo) marking in measure 9.

# Reveries

No 12

(Eileen and Six Girls)

*Lento* (During dialogue)

(Chimes off stage) *pp* Orch.

The piano introduction is in 4/8 time, marked *Lento*. It features a melody in the right hand and a supporting bass line in the left hand. The melody consists of a series of eighth and sixteenth notes, with some rests. The left hand plays a steady eighth-note pattern. The piece is in G major, indicated by one sharp (F#).

EILEEN

Hark to the chimes! Pil-grims in ma-ny climes

*rit.* *pp*

Eileen's vocal line begins with a rest, then enters with the melody. The piano accompaniment features a flowing eighth-note pattern in the right hand and a more static bass line. The tempo is marked *rit.* (ritardando) and the dynamics are *pp* (pianissimo).

An-swer their rev-er-en-tial call!— Come where there's rest for the

Eileen's vocal line continues with the melody. The piano accompaniment features a flowing eighth-note pattern in the right hand and a more static bass line. The tempo is marked *rit.* (ritardando) and the dynamics are *pp* (pianissimo).

wea - ry and op - pressed, Come and find a bles - sing for all! —

The first system of music consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#), indicating G major. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs). The lyrics are: "wea - ry and op - pressed, Come and find a bles - sing for all! —".

It is a dream! Won - drous - ly now they seem Chim - ing a pro - phe - sy of

The second system of music continues the vocal line and piano accompaniment. The key signature remains one sharp (F#). The lyrics are: "It is a dream! Won - drous - ly now they seem Chim - ing a pro - phe - sy of".

glad - - ness! Say! Shall it ev - er be that

(Humming) *pp*  
(Humming) *pp*  
(Humming) *pp*

The third system of music includes a vocal line, piano accompaniment, and three staves of humming. The key signature remains one sharp (F#). The lyrics are: "glad - - ness! Say! Shall it ev - er be that". The humming parts are marked with *pp* (pianissimo) and labeled "(Humming)".



*rit.* *piu rit.*

they shall chime for me? Ah! Chime for

*pp* *pp*

*rit.* *piu rit.*

(Humming) *piu rit.*

mè! Ah! Ah!

(Chimes) *pp* *piu rit.* (Chimes) *ppp* *ppp*

## Life's A Game

DUET

Lady Maude and Colonel Lester

No 13

Allegretto moderato

MAUDE

A - gain the ways of earl - y days we

find our-selves re - peat - ing! —

Mere - ly —

COLONEL

Real - ly? —

Play-ing a child - ish game! —

Play-ing a child - ish game! — Then please a-gree to prom - ise me That

Sure - ly! \_\_\_\_\_

there shall be no "cheat - ing." \_\_\_\_\_

Pure-ly! \_\_\_\_\_ Vict - 'ry \_\_\_\_\_ is our aim! \_\_\_\_\_ Now Greek \_\_\_\_\_ meets

Vict - 'ry \_\_\_\_\_ is our aim! \_\_\_\_\_

Greek! \_\_\_\_\_

(Head voice) *p* *rit.* *pp* \_\_\_\_\_

You hide \_\_\_\_\_ I'll seek.

# REFRAIN

92

*a tempo*

Life's a game at best! Play it then with zest!

Life's a game at best! Play it then with

*p a tempo*

Though the guer-don be great or small, Aim to win though you

zest! Though the guer-don be great or small, Aim to

*poco rit.* *a tempo*

haz - ard your all, For great af-fairs of state

win though you haz - ard your all. Great af-fairs of

*a tempo*

are, by tricks of fate, Won or lost as the  
state Are by tricks of fate, Won— or

*p* *poco rit.* *a tempo*  
dice are toss'd, In the game of life!  
*p* *a tempo*  
lost as the dice— are toss'd, In the game of life!

*f p* *p* *poco rit.* *a tempo*

## PANTOMINE DANCE

*pp*



Allegro moderato  
COL.

I ar - rest you!

*f* *sfz* *sfz* *f*

*sfz*

MAUDE

Cry! Cry! Oh Colo-nel! you are most un - fair!

*f* *fp* *sfz* *fp*

COL. ①

I warned you of my pur-pose.

(strides up stage)

*f*

COL. ②

MAUDE (aside to Sir Reggie)

Ser-geant! Re - mem - ber! do not tell! The

calls off

*sfz* *fp* *pa tempo* *p*

SIR REGGIE

let-ter in your poc-ket! You are lost — if you de - lay! — I

*8va*.....  
*mf* *mf* *fz* *sfz*  
*mf*

(Fumbling) SIR R. (Drawing out letter)

don't know where I put the thing! Ah, here we have it!

*p* *sfz* *p* *f*

*f* MAUDE

Let me have it!

COL. *f*

Stay! That pa-per! give it up, sir! At your cost! Re-

*sfz* *sfz* *fp* *fp* *sfz*



[illegible]

M. *ff* ⑤ *lost!* *(Reading)*

COL. *Ah, ha! to*

*Poco animato*

*ff* *sffz* *sfz*

The musical score is for a song titled "The Captain of the Pole". It features three vocal parts: MAUDE (Soprano), EILEEN (Alto), and COL. (Tenor). The music is in 3/4 time and B-flat major. The lyrics are: "Cap-tain Bar-ry O' Day! Well, lad-ies, Who has won, I pray? —". The score includes various musical notations such as triplets, dynamics (p, pp, f), and articulation marks. The piece is marked with a circled number 6, indicating it is the sixth item in a collection.

*agitato*

M. & E.  
beat-en us we must con-fess! To trick you was a hope-less task! But

*f agitato*

M. & E.  
Oh! be gen'-rous none the less — And spare his life! 'Tis

*ff* *poco allarg.* (7)

*sfz* *f*

M.  
all we ask! — Should he

E.  
all we ask! —

S.R.  
*a tempo*  
My life? Did they ask you to spare it?

COL.

*fp* *sfz*

M. *die, how shall we bear it!*

E.

*poco accel*

*sfz sfz sfz sfz sfz*

COL. *f* (8) *Andante maestoso*

A man who can die as a soldier When

*sfz sfz sfz p*

COL. fate shall have sealed his doom, To me is a hero im-

*p sfz p*

COL. mort-al! so great as the great - est, I care not whom.

*p p p sfz sfz*

⑨

*p a tempo*

M. Yet, I'm ve - ry cer - tain when a sen - tence you pro - nounce

E. Such de - lay,

B. BARRY

S.R. SIR R.

COL.

*scherzando*

*p a tempo*

M. Sor - row - ful are you ov - er what you'd do,

E. I shall faint, I know If he does not go.

B. S.R.

COL. A he - ro im - mor - tal.

M. For 'tis ve - ry lit - tle that our he - ro - i - sm counts

E. Must he stay?

B. S.R.

COL.

M. when we're dead! As the lov - ing fa - ther, who is chas - ten - ing a son

E. He'll be lost! How I pray!

B. S.R.

COL. Die like a sold - ier brave!

*mf* *sfz* *p* *va*

M. Real - ly feels as sad as the er - ring lad,

E. Still if he may be a - ble to go free

B. S. R.

COL. As great as the great - est!

M. So you've but the so-lace of a so-lemn du-ty done Life should mean but lit-tle to a sold -

E. Oh fa - tal de - -

B. S. R. Oh fa - tal de - -

COL. That's all I can

M. *p*  
ier. 'Tis brave ad-vice!

E. *p*  
lay! 'Tis light-ly said. It won't suf-fice!

B. *p*  
S. R. say! *molto marcato* When one is

COL. Die! Die! Die! like a sold - ier!

*mf*

M. *p*  
He will I know!

E. *p*  
Ah! if he should!

B. *p*  
G. R. dead! We all must go! I wish I

COL. Die! Die! Die! like a man!

M. *f* *poco allarg.*  
Sad \_\_\_\_\_ in - deed will be the part - ing,

E. *f*  
Sad \_\_\_\_\_ in - deed will be the part - ing,

B. *f*  
Sad \_\_\_\_\_ in - deed will be the part - ing,

S. R. could! Oh!

COL. *f*  
Die! Die! Die! like a sold - ier!

*sfz allargando*

⑪ *p a tempo*  
M. Yet with - out a sigh, let us say good - bye

E. *p*  
Yet with - out a sigh, let us say good - bye

B. *p*  
S. R. I wish

COL. So \_\_\_\_\_ have he - roes gone \_\_\_\_\_ since time be -

*p a tempo*



M. *mf*  
like a man.— Die like a man! —

E. *mf*  
like a man.— Die like a man! —

B. S.R. *mf*  
I could run! — I wish I could! —

COL. *mf*  
gan! — Die like a man! —

M. *ff rit.*  
Die like a man! —

E. *ff*  
Die like a man! —

B. S.R. *ff*  
Die like a man! —

COL. *ff*  
Die like a man! —

*8va.....*

*ff sfz*

⑫ **Animato**

(Enter Sergeant and a file of soldiers tak-

*p cresc.*

ing positions up stage)

COL. (spoken)

Sergeant! there's your man!

*ff* *sfz* *sfz*

M.

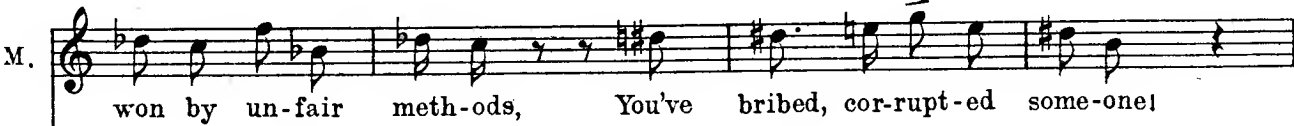
You've


COL.

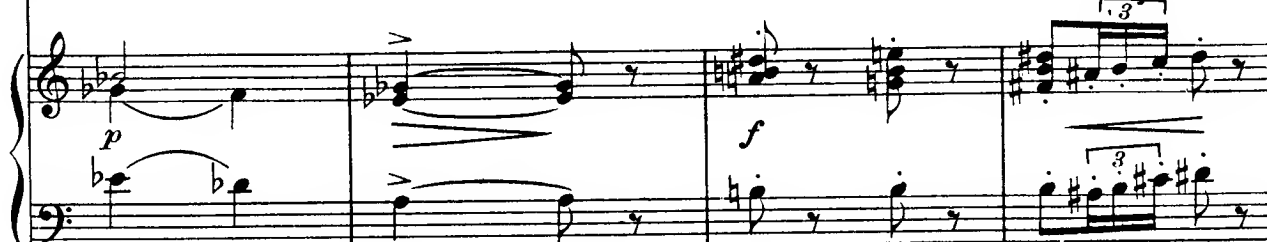
Your La-dy-ship! you lose with no good grace!

⑬ **Moderato**

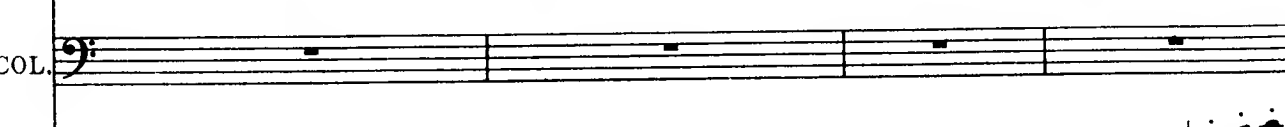
*sfz*

M.  won by un-fair meth-ods, You've bribed, cor-rupt-ed some-one!

COL.  I?



M.  (to Barry)  
Ah! I be-lieve 'tis you! You are dis - charged! Be - gone!

COL. 



M. 

BARRY  
Your la - dy-ship!



14 *a tempo* *poco allargando*

M. *f*  
I will not hear you, No oath can clear you! In-grate! traitor! spy!—

B. On my word!

*a tempo*  
*p scherzando*

15 *a tempo*

M. I will no long-er have him here!

COL. *f* *b<sub>2</sub>*  
Then I will

*a tempo* *f a tempo* *f* *f*

16 *animato*

EILEEN MAUDE

(Col.) to Barry (spoken)  
You know the way to I'm faint with the strain! Be brave, we win!  
Dublin? (Barry) Like I know

COL. take him! me prayers for pennence.  
(Col.) Then you shall ride for  
me, with a dispatch. *animato*

*sfz fpp* *p a tempo*

**BARRY**

*poco rit.* 3

How can I thank you? My true friends! good - bye! I shall

*p poco rit.*

**B.** 3

nev - er for - get you. *f* after a pause

**COL.** *a tempo* Now, Here! be off with this at once!

*p* *sfz* 3 *fz* *sfz*

**B.** 17 **BARRY**

(gives him packet and Barry starts) (Barry stops) *poco meno* You

*f* 3 *sfz* *poco meno*

**B.** 18 **BARRY**

know the walk-in's bad sir! All right, sir!

**COL.** *f* Walk-ing? Take a horse!

*f* 3 *sfz* *a tempo*

**MAUDE**

M. *f* None of mine!

COL. *f* Then take

COL. mine!

*Poco animato*

(Col. turning)

**BARRY** *a tempo*

(spoken) Corporal! (Col. gives orders to sergeant) Beg par-don, Col-'nell (impatiently)

COL. well, what now?

B. (20)

Sure I could do with tin pounds!

COL.

*a tempo*

*pp*

(smothered laughter from the two ladies)

(Col. pulls out purse) (Col. counts gold into Barry's hand) (Corporal) Humpy Grogan is outside, sir. He says you sent for him.

(Col.) Yes, to indentify O'Day

*pp*

*fp*

*gva*

(Col. continues to count money into Barry's hand.) Col. (to Barry) spoken There's your ten pounds

*gva*

*rit. pp*

*f*

22

B. (starting) *f* Sure, Colo - nel,

COL. *a tempo f* Be off! be off! *animando*

*sfz sfz sfz sfz fpanimando*

B. *poco accel* 'Tis a jew-el you are!

COL. *poco accel* *8va*

23

B. *f* I'll drink long life and good wife to ye!

COL. *animando*



B.  (Runs out, mounts horse and gallops off)

COL. 



*8va.* 

*8va.* 

*loco* 

*sempre dim* 

*pp* 

*ppp* 

(Col. to Sir Reggie)

(24) *senza tempo*

COL. *senza tempo*

Now Sir! In re-cog-ni-tion of your brav-er-y, your eyes shall not be

(25) *Andante*

S.R. *Andante*

What! Fire?

*a tempo*

COL. *a tempo* (To the woman)

ban-daged! And you your-self shall give the word to fire!— I

*Andante*

*p a tempo*

COL.

can't see what you're laugh-ing at!

*attacca*

Allegro feroce (sounds heard off:) spoken: Col. "What now!"

(26) *ff*

(27) *ff*

*sfz*

(28) Humpy Grogan rushes in pursued by crowd. — falling at the feet of Colonel. *8va.....*

throwing his arms around Col's legs  
Humpy (shouting) Save me! Save me!

(29) *sfz*

*sfz piu accel*

CHORUS

Col. spoken  
 (30) "What has he done?" *a tempo*

(shouted)

*ff* He's a li-ar! spy! in-for-mer! Kill him! hang him! kill him! hang him!

*Allegro*

*ff a tempo*

*ffp*

Bus:

Col. (angrily)  
 Let go! Get up!

You grovelling toad!  
 Get out! (kicks him)

Humpy. "But Colonel"  
 I must tell you!

*sfz a tempo*

(31) *a tempo*  
 (shouted)

Humpy: "Sure Colonel you must listen!"  
 The O'Day! I seen him!

Ah!

Take him! Hang him!

*ff* (shouted)

Ah!

*ff a tempo*

(Cymbals trem.)

*a tempo*  
shouted

(Col.) Silence! (to Humpy)  
Well, what of O'Day?

**CHORUS**

*ff* Ah!

*ff a tempo*

*pp* Tympani

HUMPY He's

SIR R.

And with your gold!

COL.

gone!

H.

gone, sir! On your hon-or's horse!

*p cresc*

*p*

(Omnes laugh with Chorus)

*ff* (shouted) Ha ha ha ha ha ha!

Sir Reggie removes his disguise and Colonel suddenly recognizes him. The general laughter also proves to him that he has been fooled

*ff*

*sffz*

COL. *accel.*  
Tricked a - gain! By you! —

*sfz accel. sfz lenza*

M. *Allegretto grazioso* MAUDE (with a courtesy)  
By me re - mem -

*scherzando p*

M. *poco rit. poco meno a tempo*  
ber! Great af-fairs of state, Are by tricks of

*poco rit. pp poco meno*

M. *poco rit.*  
fate, Won or lost as the dice are tossed — in the game of

*fp poco rit.*

35 Allegro brillante

M. *ff* life!

CHORUS *ff* Once a - gain she's made a fool of 'em, she's saved the young O - Day!

*ff* Bless the mo - ment when the rule of 'em ends and they're

*sfz* on their way. So here's good day! good day! we say good-

*8va*

The musical score is written for a male soloist (M.) and a chorus. The tempo is 'Allegro brillante'. The key signature has two flats (B-flat and E-flat). The soloist's part begins with a single note 'life!' marked with a fortissimo (*ff*) dynamic. The chorus enters with a full line of music, also marked *ff*. The piano accompaniment consists of two staves (treble and bass clef). It features a series of chords and moving lines, with dynamics ranging from *ff* to *sfz* (sforzando). There are several instances of '8va' (octave up) markings, indicating that certain notes should be played an octave higher. The lyrics are: 'life!', 'Once a - gain she's made a fool of 'em, she's saved the young O - Day!', 'Bless the mo - ment when the rule of 'em ends and they're on their way. So here's good day! good day! we say good-'. The score includes various musical notations such as notes, rests, beams, and slurs.

36

MAUDE

Good day!

day! Be on you

way!

8va.....

fff

M

8va.....

Curtain  
loco

ffz fff

ffz



## No 15

## Opening Act III

Allegro vivo

The musical score is written for piano and tympani. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegro vivo". The first system shows the piano part with a forte dynamic (*f sfz*) and the tympani part with a forte dynamic (*f*). The second system continues the piano part with a forte dynamic (*f*) and the tympani part with a forte dynamic (*f*). The third system is marked with a circled "1" and features a piano part with a forte dynamic (*fp*) and a "molto cresc." marking, and a tympani part with a forte dynamic (*f*). The fourth system is marked with a circled "2" and features a piano part with a forte dynamic (*f*) and a tympani part with a forte dynamic (*f*). The fifth system is marked with a circled "2" and features a piano part with a forte dynamic (*f*) and a tympani part with a forte dynamic (*fp*) and a "(Tympani solo)" marking. The score includes various musical notations such as notes, rests, and dynamic markings.

*f sfz*

*f*

*fp* molto cresc.

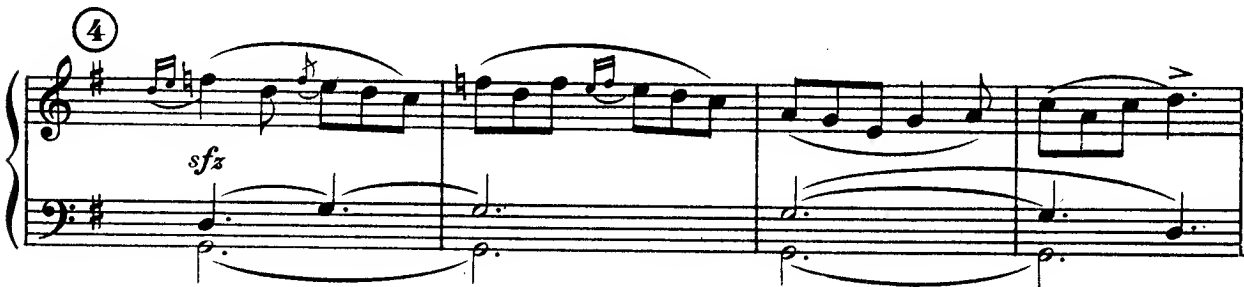
*f*

*f*

*f*

*fp* (Tympani solo)

## ③ (Irish pipe on stage)



⑥

System 6, measures 1-4. The key signature is one sharp (F#). The music is in 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with chords and single notes. A forte accent (*sfz*) is marked in the first measure of the left hand.

System 6, measures 5-8. The musical notation continues from the previous system, maintaining the same key signature and time signature. The right hand continues its melodic development, while the left hand provides a steady accompaniment.

⑦

System 7, measures 1-4. The key signature remains one sharp. The right hand continues with a melodic line. The left hand has a forte accent (*sfz*) in the first measure.

⑧

System 8, measures 1-4. The key signature is one sharp. The right hand continues its melodic line. The left hand has a forte accent (*f*) in the third measure.

⑨

System 9, measures 1-4. The key signature is one sharp. The right hand continues its melodic line. The left hand has a forte accent (*sf*) in the second measure and a forte accent (*sfz*) in the third measure.

System 9, measures 5-8. The key signature is one sharp. The right hand continues its melodic line. The left hand has a forte accent (*sfz*) in the second measure.

⑩

*f* (Orchestra)

⑪ Andante (Listesso tempo.  $\text{♩}$  like  $\text{♩}$  of preceding movement)  
(Bell on stage)

*fz* (Orch.) *p* *p*

⑫ (CHOIR BOYS)

A - ve Ma - ri - a, gra - ti - a ple - na, O - ra pro

no - bis, Sanc-ta Ma - ri - a. Be - ne - dic - ta tu in mu-li-

e - ri - bus. O - ra pro - no-bis, A - men.

*pp* *pp*

⑬

(Organ off stage)

*pp*

## ⑭ (CHOIR BOYS)

First system, measures 1-3. The vocal line (treble clef) has rests in measures 1 and 2, followed by the lyrics "A - - ve Ma -" in measure 3. The piano accompaniment (grand staff) features a dotted eighth note in the right hand and a half note in the left hand in measure 1, and a half note in the right hand and a dotted half note in the left hand in measure 2. In measure 3, the piano part has a half note in the right hand and a half note in the left hand, with the word "(Orchestra)" written above the right hand. A dynamic marking of *p* is at the start of measure 3.

Second system, measures 4-5. The vocal line has the lyrics "ri - - a," in measure 4 and "gra - - ti - a" in measure 5. The piano accompaniment has a dotted eighth note in the right hand and a half note in the left hand in measure 4, and a half note in the right hand and a dotted half note in the left hand in measure 5. The word "*loco*" is written above the piano part in measure 5.

Third system, measures 6-7. The vocal line has the lyrics "ple - - na," in measure 6 and "O - - ra pro" in measure 7. The piano accompaniment has a half note in the right hand and a half note in the left hand in measure 6, and a half note in the right hand and a half note in the left hand in measure 7. A dynamic marking of *p* is at the start of measure 7.

Fourth system, measures 8-10. The vocal line has the lyrics "no - - bis," in measure 8, "A -" in measure 9, and "- men." in measure 10. The piano accompaniment has a dotted eighth note in the right hand and a half note in the left hand in measure 8, and a half note in the right hand and a dotted half note in the left hand in measure 9. The word "*loco*" is written above the piano part in measure 9.

127

A character (spoken)  
"Come on, ye divils!"

CHORUS

*pp*

A - - - men.

*pp*

*pp allargando*

*loco*

*più allargando*

16 Allegro vivo

*f a tempo*

*sfz* Tympani

*f*

17 (General Dance)

*sfz*

*sfz*

(18)

8-measure rest in treble, piano accompaniment in bass.

8-measure rest in treble, piano accompaniment in bass.

(19)

8-measure rest in treble, piano accompaniment in bass.

8-measure rest in treble, piano accompaniment in bass.

8-measure rest in treble, piano accompaniment in bass.



(20)

First system of music, measures 20-22. The key signature has one sharp (F#). The treble clef staff contains a melodic line with eighth and quarter notes, some beamed together. The bass clef staff contains a bass line with a forte (*f*) dynamic marking. A bracket labeled "Brass" spans the final measure of the system.

Second system of music, measures 21-23. The treble clef staff continues the melodic line. The bass clef staff features a forte (*f*) dynamic marking and a sforzando (*sfz*) marking in measure 22.

(21)

Third system of music, measures 24-26. Measure 24 is marked with an 8-measure repeat sign. The treble clef staff has a melodic line. The bass clef staff has a forte (*f*) dynamic marking and a sforzando (*sfz*) marking in measure 25.

Fourth system of music, measures 25-27. The treble clef staff has a melodic line. The bass clef staff has a sforzando (*sfz*) marking in measure 27.

Fifth system of music, measures 26-28. The treble clef staff has a melodic line. The bass clef staff has a sforzando (*sfz*) marking in measure 28.

22 *loco*

*ff*

23

8

*sf*

8 *loco*

*sf*

24 (DINNY)

Long life to her la - dy - ship!

(CHORUS) Hey! Long

*f*

Meno mosso

*f*

Long life *Tranquillo*

life! (a character) (Some boys) Go

Long life May an - gels make her bed to-night!

*sfz* *mf tranquillo* *p*

come! Din-ny! Sing her a wel-come (A character)

Go on! You're the boy wid the

Yes! Sure he's the boy wid the voice.

voice!

*f* *sfz*

Molto moderato

(DINNY) *mf*

She's

*fp espress*

*p*

sweet — as a-ny flow'r, — and far — more fair, — Set

in — a — love-ly bow'r, a je- - wel rare! — Her —

voice so choice, will hush — the thrush, — Her

*rit.*

*a tempo*

*pp*

*poco rit.*

*rit.*

*a tempo*

*poco rit.*

*a tempo* *rit.*

eyes — are soft and bright like stars — at night — now

*a tempo* *rit.*

(head voice) *più rit.* *a tempo* *ff* *p rit.* *pp*

shin ing up a-bove! Small wonder 'tis you, 'tis you we

*più rit.* *rit.* *pp*

*a tempo*

love!

*a tempo poco accel.* *8* *loco* *f* *loco*

(26) *Animato* (MAUDE) *f*

My friends, I

thank you from my heart! You've shown to me your tru-ly I - rish

*allarg*

*p* *fp* *allargando*

(27) (with much fashing) *mf*

loy-al - ty! Ah,

*più accel.* *p*

(28)

true sons of E-rin! Lov-ing, loy-al-heart-ed, one and all! Her

joys and griefs you share in! By her side you will stand or fall! For the

loved ones who sur-round you, They are faith-ful through tear and smile! By *allarg.*

*piu allarg.*

God's bless-ing I have found you. My good friends in E - rin's— *rit.*

*f piu allarg.* *rit.*

MAUDE  
*a tempo*

(29)

Isle. *mf*  
EILEEN Ah! true sons of E - rin! loy - al -

DINNY Sons of E - rin!

SHAUN *mf* Sons of E - rin! Lov-ing,

*mf* Ah! true sons of E - rin!

*a tempo* *molto espressivo*

CHORUS

M. Ah! true sons of E - rin!

E. heart - ed one and all! Her joys and griefs we

D. loy - - al all! Her joys and griefs we

S. loy - al one and all! Her joys and griefs you

loy - al - heart - ed, one and all! Her joys and griefs we

M. loy - - al one and all! *p*

E. share in, By her side we will stand or fall! For the

D. share in, By her side stand or fall.

S. share in, by her side will stand or fall.

By her side we will stand or fall. For the

share in! All we will stand or fall.



*p cresc.*

M. by her side— you will stand or  
 E. loved ones who sur-round us. They are faith-ful through tear and  
 D. They sur - round you, faith-ful through tear and  
 S. They sur - round you faith - ful through  
 loved ones who sur-round us. They are faith-ful through tear and  
 loved ones who sur-round us, faith-ful through tear and

*cresc.*

*allargando*

M. fall By God's bless-ing I have found you, My good  
 E. smile!— By God's bless-ing she has found us, Her good  
 D. smile!— By God's bless-ing she has found us, Her good  
 S. tear— and smile she has found us, her good  
 smile!— By God's bless-ing she has found us, her good  
 smile!— By God's bless-ing she has found us, her good

*allargando* *ff*

M. friends in E - rin's Isle! (30)

E. friends in E - rin's Isle!

D. friends in E - rin's Isle!

S. friends in E - rin's Isle!  
friends in E - rin's Isle!

friends in E - rin's Isle!

*Tutta forza*

*ff*

*ff*

3

First system of the musical score. It features a vocal line with a dotted line and the word *loco* above it, and a piano accompaniment. Dynamics include *ff* and *mf*. A measure rest of 8 is indicated at the beginning.

Second system of the musical score. The vocal line is marked *sempre brio*. The piano accompaniment has dynamics *p* and *ff*. A measure rest of 8 is indicated at the beginning.

Third system of the musical score, starting with measure 31. The vocal line includes the text "(DINNY) (off stage)" and "Ah! \_". The piano accompaniment has dynamics *p* and *rit.*. A measure rest of 8 is indicated at the beginning.

Fourth system of the musical score, starting with measure 32. The vocal line includes the text "ten." and "Ah! \_". The piano accompaniment has dynamics *pp*, *più rit.*, and *ppp*. A measure rest of 8 is indicated at the beginning.

## Thine Alone

No 16

DUET

Eileen and Barry

Moderato espressivo

BARRY

Tell me! Why is there a

*p* *pp*

This block contains the musical notation for Barry's first vocal line. It is written on a single staff in a key of three flats (B-flat major or D-flat minor) and common time. The tempo is 'Moderato espressivo'. The lyrics are 'Tell me! Why is there a'. The piano accompaniment is shown on a grand staff (treble and bass clefs). The first measure of the piano part has a piano (*p*) dynamic marking, and the second measure has a pianissimo (*pp*) marking. The piano part features arpeggiated chords and moving lines in both hands.

EILEEN

doubt with-in thy heart, Ei - leen! Tell me why? I but fear the time will

This block contains the musical notation for Eileen's first vocal line. It is written on a single staff in the same key and time signature as the previous section. The lyrics are 'doubt with-in thy heart, Ei - leen! Tell me why? I but fear the time will'. The piano accompaniment continues on the grand staff, with various chordal textures and moving lines.

BARRY

come when we must part! A - las! I should say. Ah! Near to thee or dis-tant,

This block contains the musical notation for Barry's second vocal line. It is written on a single staff in the same key and time signature. The lyrics are 'come when we must part! A - las! I should say. Ah! Near to thee or dis-tant,'. The piano accompaniment continues on the grand staff, featuring some more complex textures with sixteenth notes in the bass line.

EILEEN

love, though I may be, Ei - leen! Thou art mine! \_\_\_\_\_ Ev - er -

more, by day, by night, I'll dream of thee, my darl-ing, My heart — is but

thine! \_\_\_\_\_ Ei - leen! \_\_\_\_\_

BARRY

Mine own! In thine arms en fold me, my be -

BARRY

rit. *f* allargando

lov - ed! Let thine eyes look fond - ly in - to mine! ——— For thy

*p*

*a tempo*

*p*

love bears a spell All too won-drous to tell, 'Tis a rap - ture that's all di -

vine! So with - in thy ten-der arms en - fold me, For thy

*rit.* *f*

*rit.* *f* *allarg.* *a tempo*

loss the world could not a - tone! Be - lov - ed swear that you will

*ten.*

*8*

*ten.*

e'er be true And for - ev - er mine a -

*rit.*

*rit.*

*8*

*rit.*

*ff a tempo*

lone! be mine!

*ff*

*8 animato*

*ff*

*sfz*

*rit.*

The musical score is written for a voice and piano. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is 4/4. The score is divided into three systems. The first system contains the first two lines of the vocal melody and the first two staves of the piano accompaniment. The second system contains the next two lines of the vocal melody and the next two staves of the piano accompaniment. The third system contains the final two lines of the vocal melody and the final two staves of the piano accompaniment. The piano part features various textures, including arpeggiated chords, sustained chords, and moving lines in both hands. Performance markings include dynamics (ff, sfz), tempo changes (a tempo, rit.), and articulation (accents, slurs). The lyrics are written below the vocal staves.

# The Irish Have A Great Day To-Night!

No 17

Dinny and Male Chorus

Tempo di Marcia

Ar-rah! Ire-land was a  
Did yez ev - er know an

na - tion from the time of A - dam's fall! And 'twas nev - er meant that  
I - rish - man who did - n't love a fight? Or who would - n't stay to

we should be op - pressed! But the Sax - on ty - rants took us once and  
see it to the end? Did yez ev - er know of one who was - n't



robbed us of our all, They've been try - ing ev - er since to take the  
mer - ry when he's "tight," Or who would - n't give his life to save a

rest! But ev - 'ry loy - al I - rish - man that's now a - live or  
friend? And who can beat the I - rish when it comes to mak - in'

dead, Would give his life to set our wrongs to right.  
love? The oth - er na - tions do the best they can;

And this faith - ful lit - tle band here, To - geth - er heart and  
And in oth - er ways they trick us But, sure, they'd nev - er

REFRAIN  
*p*

hand here, May see the dawn of free-dom break to - night! \_\_\_\_\_  
lick us, If they'd stand up and fight us man to man! \_\_\_\_\_ 'Tis a

TENORS *sfz*  
(2nd Verse) Yis! Yis!

BASSES *sfz*  
(2nd Verse) Yis! Yis!

CHORUS

DINNY

great day to - night for the I - rish. \_\_\_\_\_ For the cause we have

fought for and died. \_\_\_\_\_ And the time is soon to be When you'll

see Old Ire-land free! 'Tis the land of our love and our pride!

— We de-spise and de-fy our op-press-ors — And their ty-rant

laws we will fight; — But as fast as they can make 'em, Be -

gor-ra, we can break 'em! Sure the I-rish have a great day to - night!

*ff*

— 'Tis a great day to - night for the I - rish ——— For the

*ff*

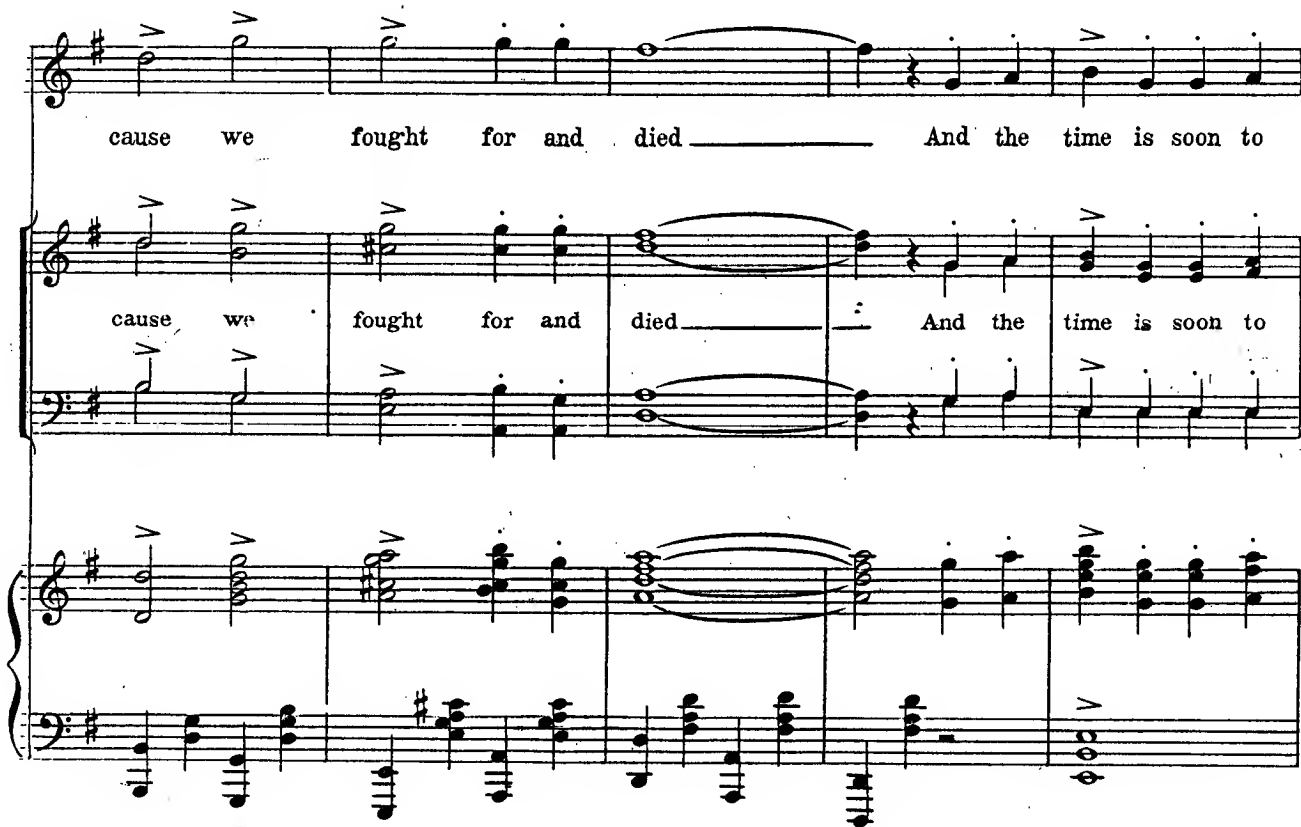
'Tis a great day to - night for the I - rish ——— For the

*ff*



cause we fought for and died ——— And the time is soon to

cause we fought for and died ——— And the time is soon to



be When you'll see old Ire-land free! 'Tis the land of our love and our pride! \_\_\_\_\_

be When you'll see old Ire-land free! 'Tis the land of our love and our pride! \_\_\_\_\_

— We de-spise and de-fy our op-pres-sors — And their ty-rant

— We de-spise and de-fy our op-pres-sors — And their ty-rant

laws we will fight, ——— But as fast as they can make 'em Be -

laws we will fight, ——— But as fast as they can make 'em Be -

The first system of the musical score is in G major (one sharp). It consists of three staves: a vocal line (treble clef), a piano line (treble and bass clefs), and a piano line (treble and bass clefs). The vocal line has lyrics "laws we will fight, ——— But as fast as they can make 'em Be -". The piano line has lyrics "laws we will fight, ——— But as fast as they can make 'em Be -". The piano line features a prominent melody in the right hand and a supporting bass line in the left hand. The system ends with a double bar line.

*sfz sfz sfz* gor-ra, We can break 'em! Sure the I - rish have a great day to - night! ———

*sfz sfz sfz* gor-ra, We can break 'em! Sure the I - rish have a great day to - night! ———

The second system of the musical score continues in G major. It also consists of three staves: a vocal line, a piano line, and a piano line. The vocal line has lyrics "gor-ra, We can break 'em! Sure the I - rish have a great day to - night! ———". The piano line has lyrics "gor-ra, We can break 'em! Sure the I - rish have a great day to - night! ———". The piano line features a melody in the right hand and a supporting bass line in the left hand. The system ends with a double bar line.

## DANCE

151

This page contains six systems of musical notation for a dance piece. Each system consists of a piano (treble) staff and a bass (bass) staff. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various musical elements:

- System 1:** Features a triplet of eighth notes in the piano staff and a triplet of eighth notes in the bass staff. Dynamic markings include *sfz* (sforzando) and *ff* (fortissimo).
- System 2:** Includes a first ending bracket labeled "1." and a second ending bracket labeled "2." in the piano staff. Dynamic markings include *sfz* and *ff*.
- System 3:** Features a triplet of eighth notes in the piano staff and a triplet of eighth notes in the bass staff. Dynamic markings include *sfz* and *ff*.
- System 4:** Includes a triplet of eighth notes in the piano staff and a triplet of eighth notes in the bass staff. Dynamic markings include *sfz* and *ff*.
- System 5:** Features a triplet of eighth notes in the piano staff and a triplet of eighth notes in the bass staff. Dynamic markings include *sfz* and *ff*.
- System 6:** Includes a triplet of eighth notes in the piano staff and a triplet of eighth notes in the bass staff. Dynamic markings include *sfz* and *ff*.

When Ireland Stands Among The Nations  
No 18 Of The World

Maestoso

*f* With utmost fervor

Oh, that fair pro - phe - tic day that Ire - land

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment starts with a fortissimo (ff) dynamic, featuring chords and moving lines in both the right and left hands. The key signature has two flats, and the time signature is common time (C).

dreams of! When at last from all op - pres - sion she is free! When through

The second system of the musical score. The vocal line continues with a series of eighth and sixteenth notes. The piano accompaniment continues with chords and moving lines. The key signature and time signature remain the same.

mar - tyr - dom un - known She has come in - to her own Out of

The third system of the musical score. The vocal line continues with a series of eighth and sixteenth notes. The piano accompaniment continues with chords and moving lines. The key signature and time signature remain the same.



thral-dom that is nev-er more to be! I can hear, in fan-cy, now, her chil-dren

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. The piano accompaniment features a treble and bass staff. The treble staff has a melody of eighth notes: G4, A4, B4, A4, G4, F4, E4, D4, C4. The bass staff provides a harmonic foundation with chords and single notes.

sing-ing! I can see her well be-lov-ed flag un-furled! And with

The second system continues the musical piece. The vocal line starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with a similar melodic and harmonic structure, maintaining the B-flat major key.

*rit.*  
heart and soul I pray, God may speed the bless-ed day When Ire-land

The third system concludes the phrase. It begins with a vocal line starting on a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with a similar melodic and harmonic structure. The system ends with a 'rit.' (ritardando) marking above the vocal line, indicating a slowing down of the tempo.

stands a-mong the na-tions of the world!— Oh, that fair pro-phet-ic day that Ire-land

Oh that fair pro-phet-ic day that Ire-land

*ff*

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. The lyrics are: "stands a-mong the na-tions of the world!— Oh, that fair pro-phet-ic day that Ire-land".

dreams of, When at last from all op-pres-sion she is free! When through

dreams of, When at last from all op-pres-sion she is free! — When through

The second system of the musical score. It continues the vocal and piano parts. The vocal line has a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment continues with the same eighth-note pattern. The lyrics are: "dreams of, When at last from all op-pres-sion she is free! When through".

mar-tyr-dom un-known, She has come in-to her own Out of thral-dom that is nev-er more to

mar-tyr-dom un-known, She has come in-to her own Out of thral-dom that is nev-er more to

The first system of the musical score consists of three staves. The top staff is a vocal line in B-flat major (two flats). The middle and bottom staves are piano accompaniment. The lyrics are: "mar-tyr-dom un-known, She has come in-to her own Out of thral-dom that is nev-er more to". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

be! I can hear, in fan-cy now, her chil-dren sing-ing! I can

be! I can hear, in fan-cy now, her chil-dren sing-ing! I can

The second system of the musical score continues the vocal and piano parts. The lyrics are: "be! I can hear, in fan-cy now, her chil-dren sing-ing! I can". The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal melody.

see her well be-lov - ed flag un - furled! And with heart and soul I pray, God may

see her well be-lov - ed flag un - furled! And with heart and soul I pray, God may

The first system consists of three staves. The top two staves are vocal parts (soprano and alto/tenor) with lyrics. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

*rit.* *ff*  
speed the bles - sed day When Ire-land stands a-mong the na-tions of the world! —

*rit.* *ff*  
speed the bles - sed day When Ire-land stands a-mong the na-tions of the world! —

*rit.* *ff*

The second system continues with three staves. It includes performance markings: *rit.* (ritardando) and *ff* (fortissimo). The lyrics are repeated on the vocal staves. The piano accompaniment features more complex textures with some triplets and slurs.

*Piu Pesante*

*tutta forza* *molto allarg.* *fff* *fff*

The third system shows the piano accompaniment continuing. It includes the marking *Piu Pesante* (more weighty) and dynamic markings *tutta forza* (with full force), *molto allarg.* (very much ad libitum), and *fff* (fortississimo). The piano part features heavy chords and a slower, more dramatic feel.

## Finale Ultimo

No 19

*Maestoso* *f With utmost fervor*

Oh, that fair pro - phe - tic day that Ire - land

dreams of! When at last from all op - pres - sion we are free! When through

mar - tyr - dom un - known She has come in to her own Out of

thrall-dom that is nev-er more to be! I can hear, in fan-cy, now, her chil-dren

sing-ing! I can see her well be-lov-ed flag un-furled! And with

*rit.*  
heart and soul I pray, God may speed the bless-ed day When Ire-land

stands a-mong the na-tions of the world! — Oh, that fair pro-phe-tic day that Ire-land

Oh, that fair pro-phe-tic day that Ire-land

*ff*

*ff*

The first system of the musical score is in B-flat major (two flats). It consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The lyrics are: "stands a-mong the na-tions of the world! — Oh, that fair pro-phe-tic day that Ire-land".

dreams of, When at last from all op-pres-sion we are free! When through

dreams of, When at last from all op-pres-sion we are free! — When through

The second system continues the musical score. The vocal line has a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment continues with the same eighth-note pattern. The lyrics are: "dreams of, When at last from all op-pres-sion we are free! When through".

mar - tyr - dom un - known, She has come in - to her own Out of thrall - dom that is nev - er more to

mar - tyr - dom un - known, She has come in - to her own Out of thrall - dom that is nev - er more to

The first system consists of three staves. The top staff is a vocal melody in G major (one flat) with lyrics. The middle staff is a vocal harmony part, also with lyrics. The bottom staff is a piano accompaniment with chords and moving lines in both hands.

be! I can hear, in fan - cy, now, her chil - dren sing - ing! I can

be! I can hear, in fan - cy now, her chil - dren sing - ing! I can

The second system continues the musical piece with the same three-staff structure. The vocal melody and harmony parts conclude with the lyrics 'be! I can hear, in fan - cy, now, her chil - dren sing - ing! I can'. The piano accompaniment provides harmonic support throughout.



see her well be-lov-ed flag un-furled! And with heart and soul I pray, God may

see her well be-lov-ed flag un-furled! — And with heart and soul I pray, God may

The first system consists of a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line is in a soprano or alto register, and the piano accompaniment is in a lower register. The lyrics are: "see her well be-lov-ed flag un-furled! And with heart and soul I pray, God may".

*rit.* *ff* speed the bles-sed day When Ire-land stands a-mong the na-tions of the world! —

*rit.* *ff* speed the bles-sed day When Ire-land stands a-mong the na-tions of the world! —

*rit.* *ff* speed the bles-sed day When Ire-land stands a-mong the na-tions of the world! —

The second system continues the musical piece. It includes a vocal line and a piano accompaniment. The key signature remains B-flat major. The lyrics are: "speed the bles-sed day When Ire-land stands a-mong the na-tions of the world! —". The system includes dynamic markings: *rit.* (ritardando) and *ff* (fortissimo). The piano accompaniment features a prominent bass line with a strong rhythmic pattern.

## ENSEMBLE

*rit.*  
*ff*  
'Tis a

MALE CHORUS  
'Tis a

*Piu Pesante*  
*tutta forza*  
*molto allarg. sffz*  
*sffz*  
*ff*  
*ff rit.*

## Tempo di Marcia

great day to - night for the I - rish ——— For the cause we

*a tempo*

great day to - night for the I - rish ——— For the cause we

*a tempo*

Tempo di Marcia

*ff a tempo*

fought for and died. \_\_\_\_\_ And the time is soon to be When you'll see old Ire-land

fought for and died. \_\_\_\_\_ And the time is soon to be When you'll see old Ire-land

The first system of the musical score is written in B-flat major (two flats) and 4/4 time. It consists of three staves: a vocal line (treble clef), a vocal line (treble clef) with lyrics, and a piano accompaniment (grand staff). The vocal lines are marked with accents (>) and slurs. The piano accompaniment features chords and moving lines in both hands, with some notes marked with accents.

*ff* *mf* free! 'Tis the land of our love and our pride! \_\_\_\_\_ We de -

*ff* *mf* free! 'Tis the land of our love and our pride! \_\_\_\_\_ We de -

*ff* *mf* free! 'Tis the land of our love and our pride! \_\_\_\_\_ We de -

The second system continues the musical score. It also consists of three staves: a vocal line (treble clef), a vocal line (treble clef) with lyrics, and a piano accompaniment (grand staff). The vocal lines are marked with accents (>) and slurs. The piano accompaniment features chords and moving lines in both hands, with some notes marked with accents. The lyrics are repeated across the three vocal staves.

spise and de - fy our op - pres - sors — And their ty - rant laws we will

spise and de - fy our op - pres - sors — And their ty - rant laws we will

*a tempo*

fight. — But as fast as they can make 'em, Be - gor - ra, we can

fight. — But as fast as they can make 'em, Be - gor - ra, we can

*ffz ffz*

*ffz ffz*

*ffz ffz*

*ffz* *Piu mosso*

break 'em! Sure the I - rish have a great day to - night!

break 'em! Sure the I rish have a great day to - night!



*ffz* *Piu mosso*

*ff a tempo*



*ff allargando* *ffz*







# Musical Comedies and Comic Operas

by

## VICTOR HERBERT

### **THE PRINCESS "PAT"**

Book and Lyrics by Henry Blossom

### **THE ONLY GIRL**

Book and Lyrics by Henry Blossom

### **NAUGHTY MARIETTA**

Book and Lyrics by Rida Johnson Young

### **THE SINGING GIRL**

Book and Lyrics by Harry B. Smith

### **THE RED MILL**

Book and Lyrics by Henry Blossom

### **SWEET SIXTEEN**

Book and Lyrics by George V. Hobart

### **BABES IN TOYLAND**

Book and Lyrics by Glen MacDonough

### **THE TATTOOED MAN**

Book and Lyrics by Harry B. Smith

### **THE FORTUNE TELLER**

Book and Lyrics by Harry B. Smith

### **THE VICEROY**

Book and Lyrics by Harry B. Smith

### **THE LADY OF THE SLIPPER**

Book by Anna Caldwell Lyrics by James O'Dea

### **WONDERLAND**

Book and Lyrics by Glen MacDonough

### **THE ENCHANTRESS**

Book and Lyrics by Fred. De Gresac  
and Harry B. Smith

### **Mlle. ROSITA**

Book and Lyrics by Joseph Herbert  
and Harry B. Smith

### **MISS DOLLY DOLLARS**

Book and Lyrics by Harry B. Smith

### **THE AMEER**

Book and Lyrics by Fred. Rankin & Kirk LaShelle

### **Mlle. MODISTE**

Book and Lyrics by Henry Blossom

### **BABETTE**

Book and Lyrics by Harry B. Smith

### **OLD DUTCH**

Book adapted from the German by Edgar Smith  
Lyrics by George V. Hobart

### **CYRANO DE BERGERAC**

Book and Lyrics by Harry B. Smith

### **THE PRIMA DONNA**

Book and Lyrics by Henry Blossom

### **IT HAPPENED IN NORDLAND**

Book and Lyrics by Glen MacDonough

Complete Catalog giving all the individual Vocal and Instrumental numbers from above  
productions sent FREE upon request.

### M. WITMARK & SONS

Witmark Building, 144-146 West 37th Street, New York  
Chicago London Paris